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GRAPHOTISM

INTERNATIONAL ISSUE 7

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Is spraying damaging your health?

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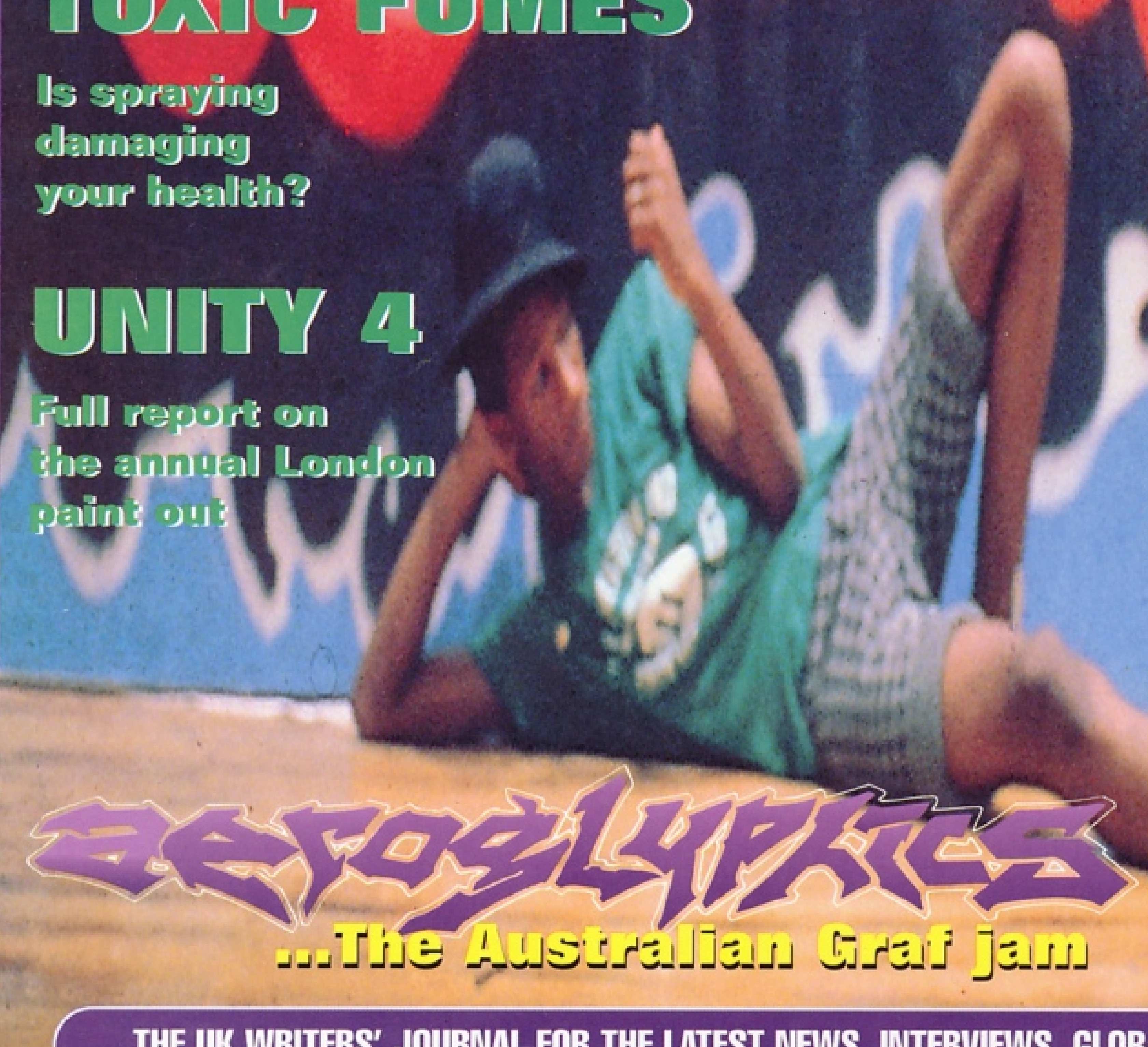

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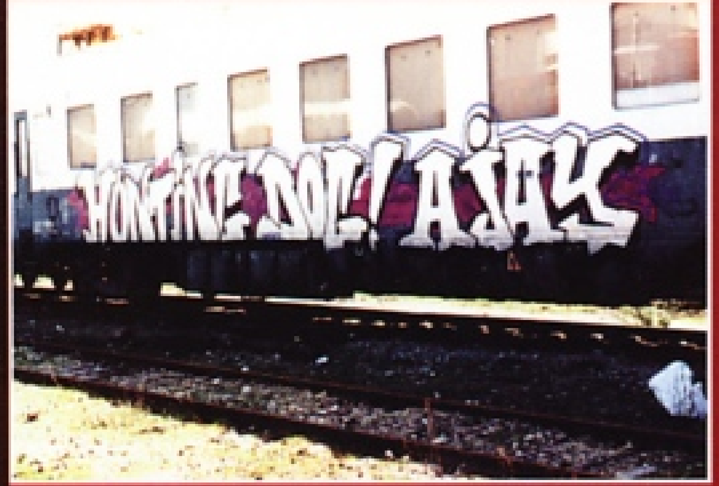
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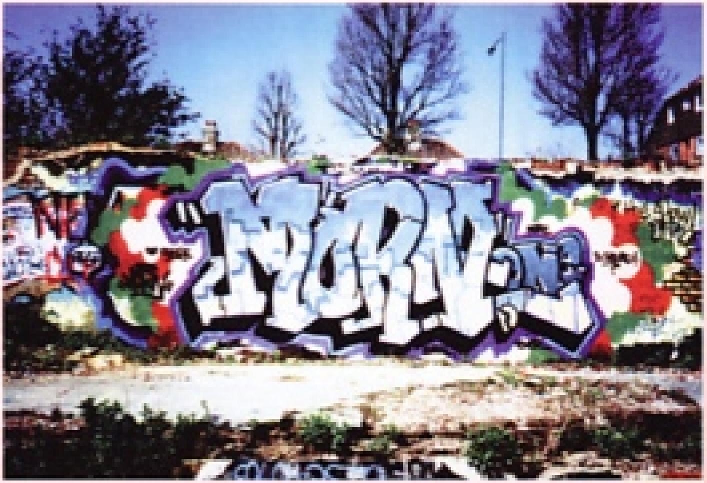
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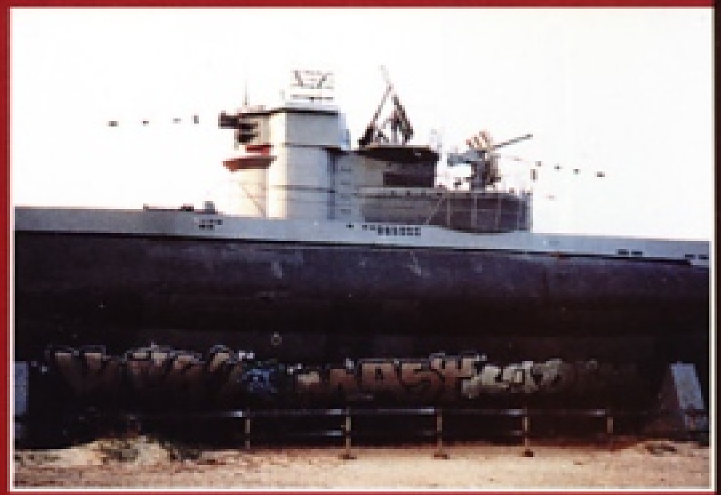
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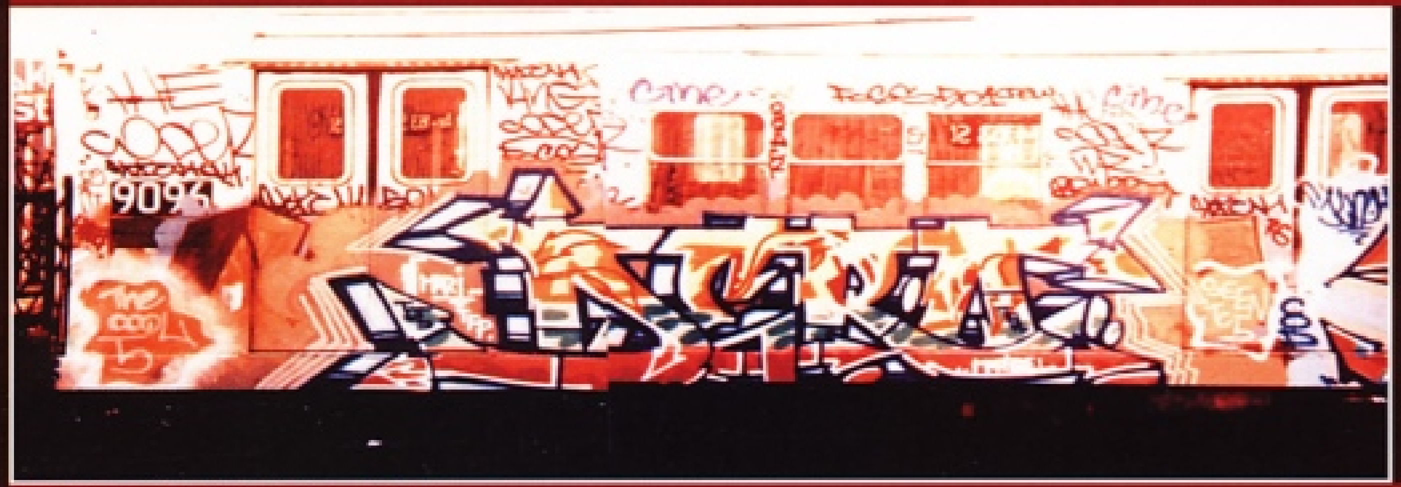
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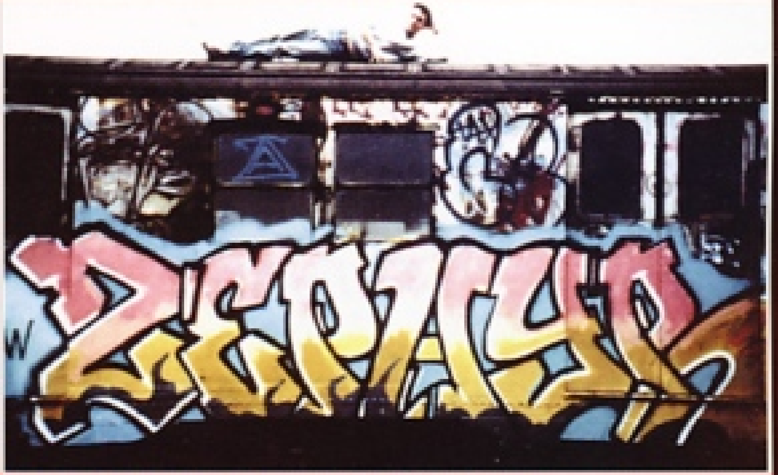
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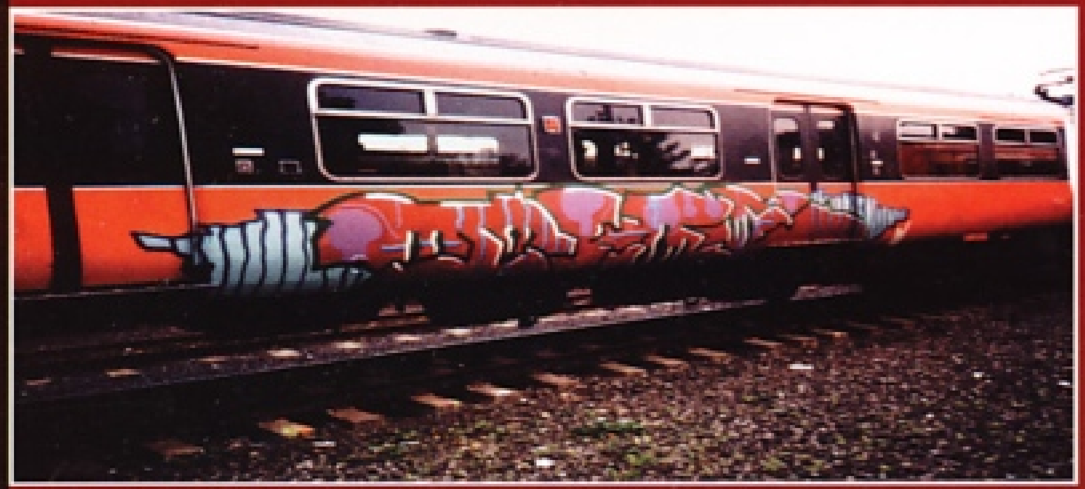
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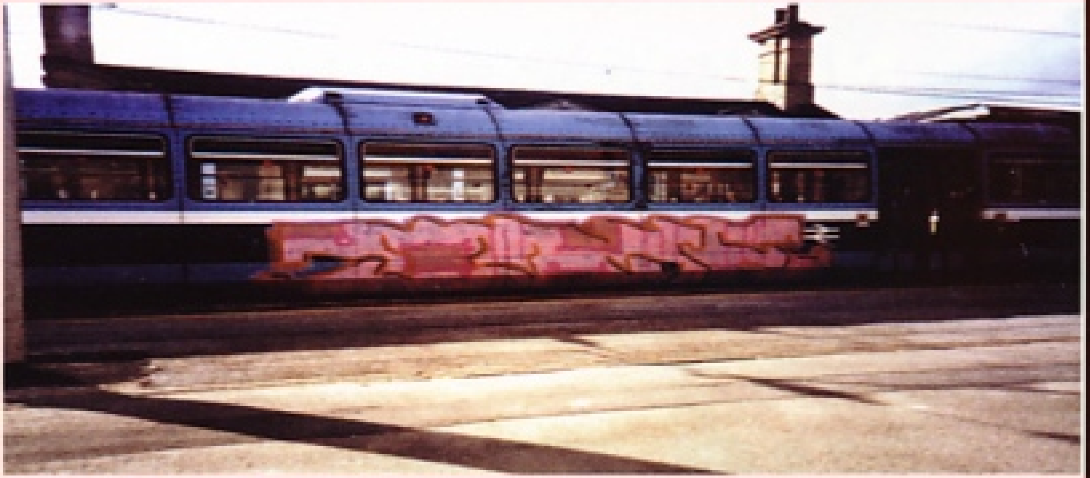
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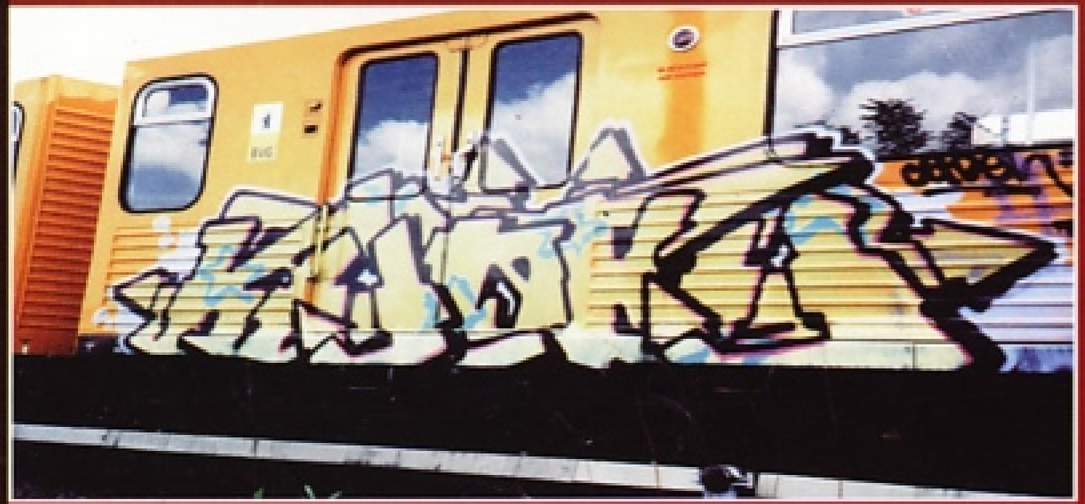
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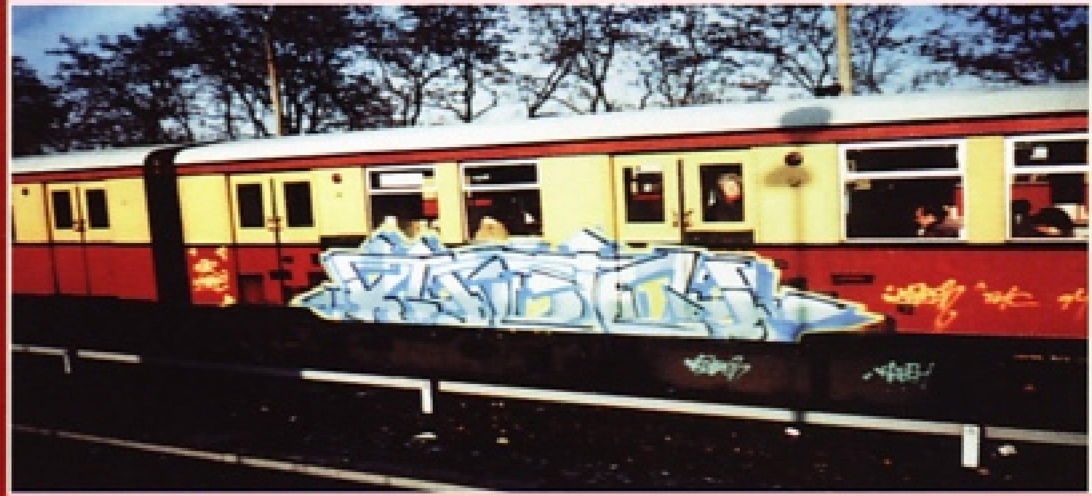
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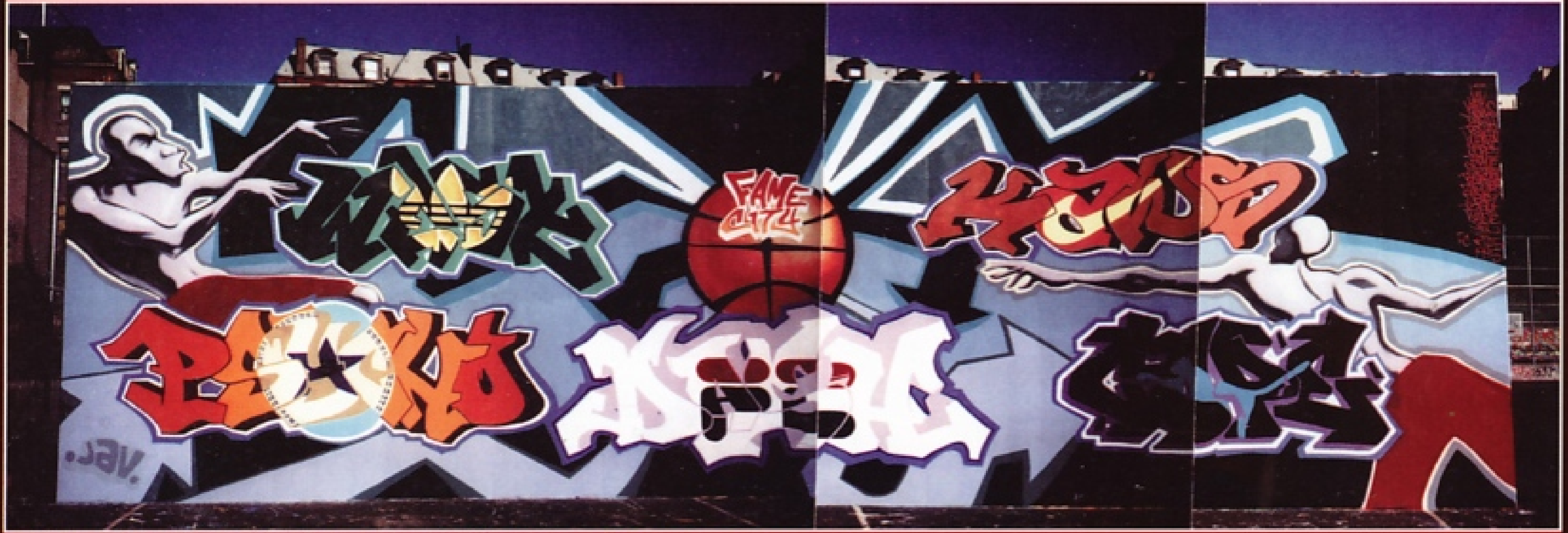
FAME CITY BY WEST, KAWS, PSYCHO, DASH, COPE 2 - FC - TC5 (NEW YORK CITY - 1995)

GRAPHOTISM

INTERNATIONAL

ISSUE 7

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THANKS TO EVERYONE WHO SUPPLIED PHOTOS FOR THIS ISSUE

BACKGROUND IMAGE: ECHO (Detail) Fulham, London 1995

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PHASE2
MORE GLOBAL
NEMA

This MODE 2 character is just one of a host of burners featured in our Global warming sections (see centre spread pull-out and the two pages straight after

For the first time *Graphotism* has four pages rammed with dubs from across the UK. See the pages up to the centre spread for more dubplate pressure like ELK's above

Grecian 2000? - SNATCH gets on the 'Arthur Negus antique tip' at London's UNITY IV event '95

Cover story: PHASE 2 speaks out on funk fakin' muthafuckas & more

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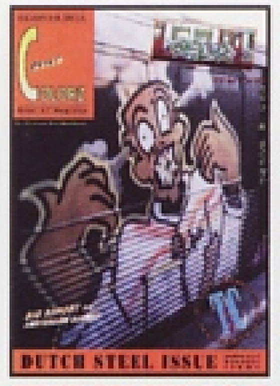

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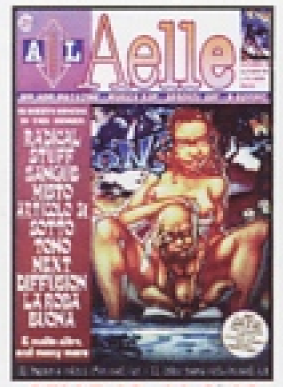

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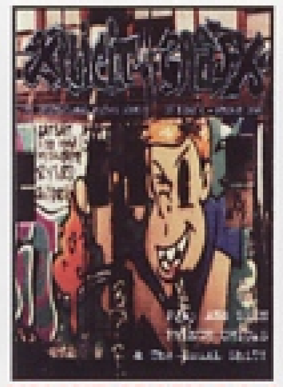

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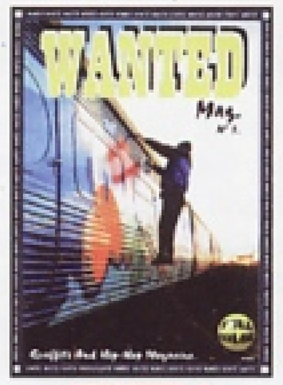

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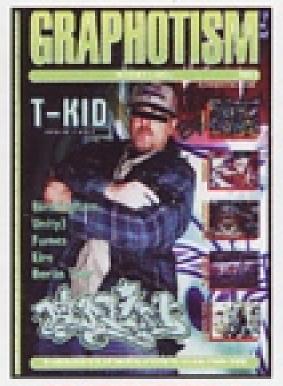

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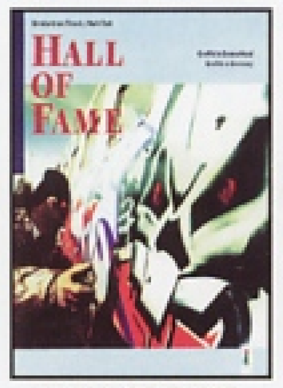

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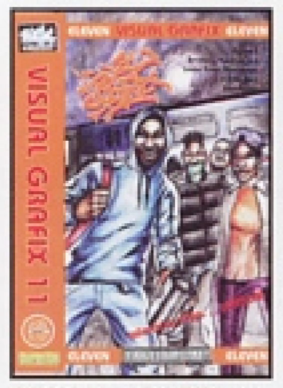

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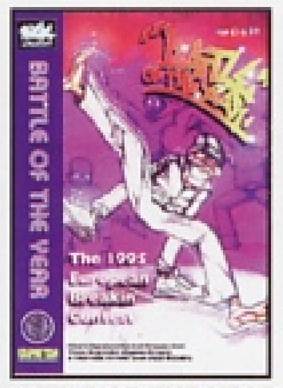

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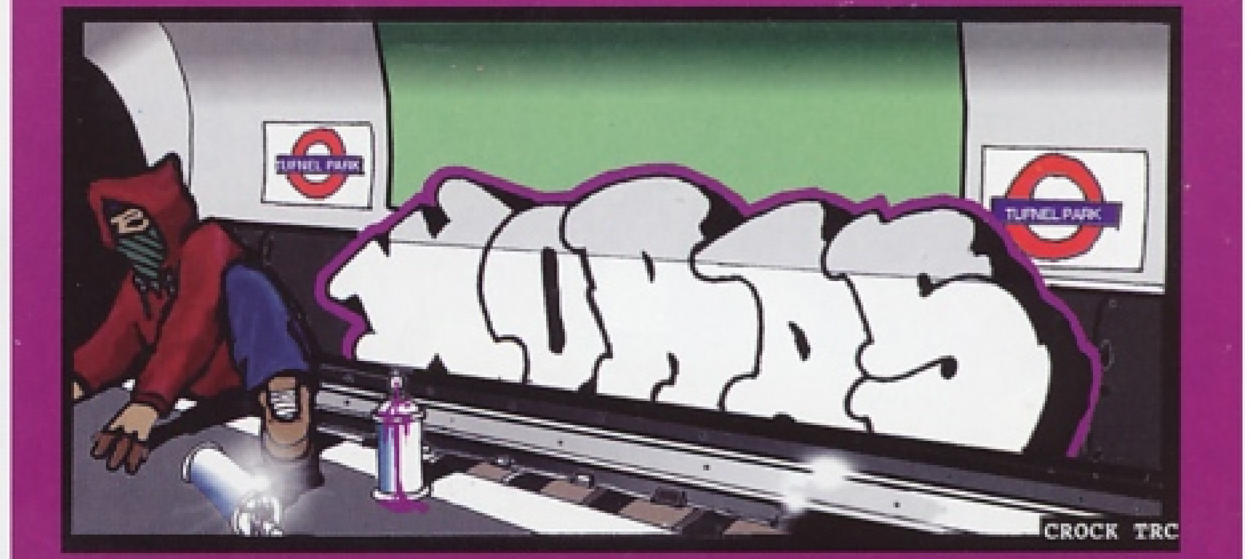
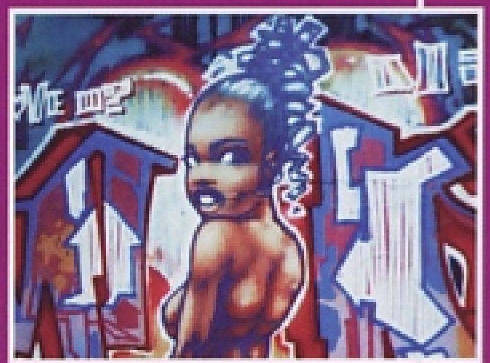
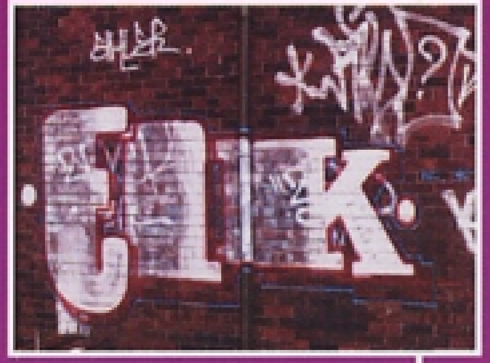
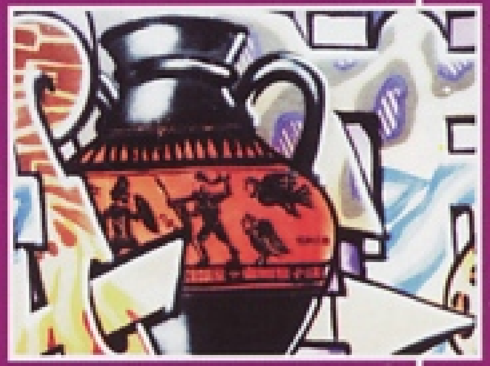


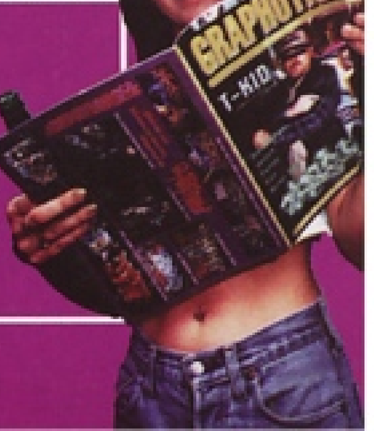
editorial.... What mugs *we* are!







Not so long ago (issue 3) someone joked about graf getting too commercial - a futuristic graf world where you could buy anything from wildstyle slippers and aerosol art knickers. Maybe that future is coming closer.
Recently an old writer who shall remain nameless approached us at Graphotism about a job lot of coffee mugs he could get cheap which he suggested we could then overprint with the Graphotism logo and sell on to the lucky punters. Hmmm... maybe not. Although this is an extreme example there are a few worrying signs of similar 'marketing initiatives' creeping into the wonderful world of graf. Some have even accused graf magazines of being in the same boat. When we bring out our own range of underwear bearing the words 'for the hardcore' in home and away strips then come back us. In the mean time we only aim to bring you quality and often rare photos and some context too, not just a picture book for train and wall spotters. The money that gets made goes direct to the writers who put the time and effort into producing it, not big corporations who don't know or care jack about the scene. And the writers who took the risks to produce the pieces get the props they deserve and otherwise might not have got, with pieces getting gone over or buffed early on a regular basis.
On the positive side graf is definitely getting bigger with exposure coming from the most unlikely sources. In this last six months alone, features have appeared in periodicals as diverse as The Mac (Apple Mac business) and Club International (grot business) . In a different way commercialism is also borrowing from graf to get its point across. 1995 saw the first top to bottom whole car by the United Airlines crew. However in this case, the car is still running on the Piccadilly line months later, strangely missed by those who would normally buff it the very next day. Why? Because the United Airlines 'crew' is an international organisation who paid big wads of cash to advertise on the line. Which makes it OK in London Transport's eyes. Anyway enough of this, hope you enjoy the new issue, late as ever... we'll try harder in '96. Mean time we've got some kangols to get stuck into. Julio pass the pepper...



GB...December '95

GETTING BUSY

By the time you read this it will be almost a year since you had the last 'Update' so it's safe to say much has occurred. But what stood out in the UK in '95? Bombing definitely seems to be on the increase with an influx of new blood (some as young as 11 years old) swelling the number of writers. But writers aren't just getting busy on the lines; others are also on the case organising and generally taking care of business countrywide, to get their region on the map. Beyond the now regular Unity (no4) and Fumes (no2) came along another dope Drogheda peace jam in Ireland (big up RASK and Co) the Manchester Smear RIP event and most recently the breakin', graf and rap extravaganza, Revival Pressure part two in Wolverhampton. The latter event was a writer led initiative with MADTEMPA from Blind Mice Clothing at the reins and KILO of Visual Grafix videos sorting the shit to make it happen (middle right). This event emcompassing all the elements of Hip Hop (not just the commercial aspect of rap) featured graf from SHOK, DREF, MADTEMPA and KILO, breakin' from BORN TO ROCK and SECOND TO NONE (Bournemouth), Cosmic Crew (Birmingham), WORM (Norwich) and KIDDO representing home turf Wolverhampton. On the music front DJs TRICKSTA, 1ST RATE, GREG LONG and LATE dealt with it and rapper THE NUGSTA (Deadbeat records) dropped a live PA. All in all a safe night and proof that if you want graf respected at jams you might as well do it yourself. For more info on future events and graf related threads contact:

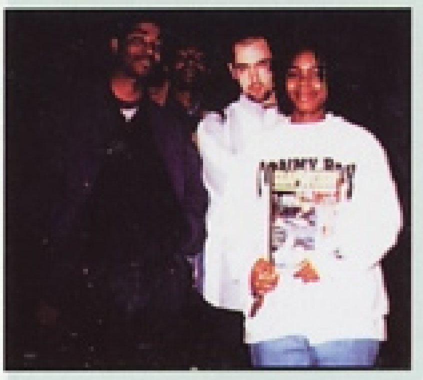
BLIND MICE CLOTHING,
19, Uplands Ave, Willenhall,
Wolverhampton, West Mids,
WV13 3PR, England.

Wendy James, Ex Transvision Vamp, checking out Graphotism with FUTURA at the Luscious Jackson gig, The Astoria, London

'IN' FROM THE OUTSIDE

'95 was a good year for interest and in some cases more from groups outside of the writer scene. Mo'Wax record label has to get a big up for commissioning NYC legend FUTURA 2000 to do much of its cover art and develop a brand identity. As a result FUTURA visited London a few times allowing the G-Crew the chance to meet the man and see him paint at the Fosters Ice lager Street Art event in Camden during the Summer (check the exclusive interview in issue 8). Of the other artists down with the media hyped event only REQ from Brighton was from a real writer background, but we have to give it up to the man SWIFTY of Talkin' Loud records and *Straight No Chaser* magazine design fame who definitely kicked the freshest billboard of the non writers and using Buntlack spray to help do it. Elsewhere galleries were pushing writers and graf in the shape of NYC HAZE's 'ICONOGRAFFITI' at the Gilmour Gallery, London in June and GOLDIE's show also in London at the BlueNote, Hoxton. also in the summer.

BBC RADIO ONE



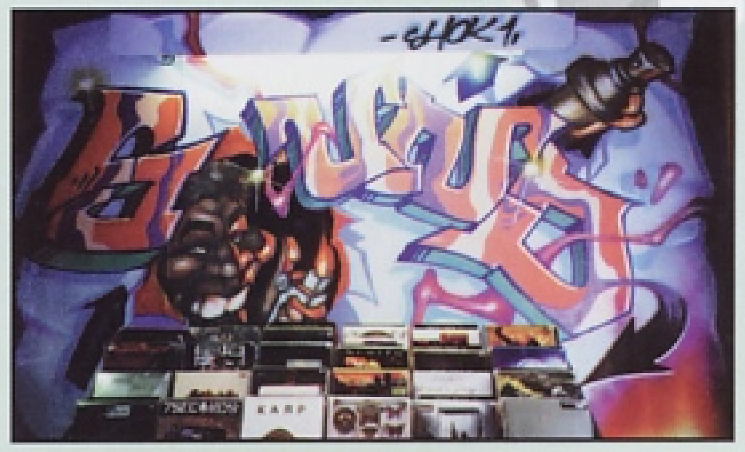
You can't test the West: The man like Tim shows he's down with British Graf Scene. Chilling with the homeboys in the belly of the beast at BBC One FM

Wendy from *Dazed & Confused* magazine with an over eager Graphotism contributor at the Fosters Ice Street Art launch party

WRITERS TURNED MUSICIANS

Talking of the 'golden one' '95 also saw the release of his first album 'Timeless'. This album is just the sort to ease the unitiatied into the Jungle style, coming off with crisp production, live musicians and soul vocals to smooth some of the harder machine gun drum beats - check *State of Mind* and *Sea of Tears* among other ambient jungle jems. Totally recommended, even if you're not into Jungle. Another old writer with new music out (also known to write DREAM and LINER) is DJ CRYSTL. His 'Perpetual Motion' EP fuses jungle style beats with New York rapper HEADRUSH's lyrics. The Bongo tinged *Harlem World Flavour* mix is the one we felt most at G-HQ, and that included a good few hip hop heads too. Last but by no means least we had to mention a rapper giving real props to us writers. *Out for Fame* on KRS ONE's new album is a track all about 'writing ya name on graffiti on the wall' and is no filler track. Check the lyrics for an in-depth graf rap not seen since the days of FUTURA's *Escapades*... Rated!

Still on the musical tip have to give it up the one WESTWOOD on ONE FM for dedicating an hour an a half of his show on the 24 Nov '95 to a dozen writers. Including SHARP and ALPS from Paris, over in London for a World Aids Day related graf paint out, the group talked shit into the small hours about the UK and world scene of maladjusted grafheads. (Pictured below left, are the crew with Westwood himself on the hallowed BBC turf and outside seeking assistance from his assistant.)



WYLD PYTCH
RECORDS

The 300ml Hycote paints includes pearls & pastel colour ranges

STOCKIST UPDATE...

Keeping with the seamless links it so happens that the aforementioned ALPS is also the writer responsible for the art gracing the front of *Graphotism* stockist WYLD PYTCH, in London's Lexington St, Soho (pictured below left). Previous Stockist neighbours MR BONGO have moved the rap and old skool side of their operation away from the Brazilian Samba boys round the corner to 44 Poland St, Soho, (which for our tourist friends is the street opposite HMV Oxford St - yet another stockist by the way!) Also pictured is inside one of our East Anglian outposts, Sound Clash Records, Norwich, painted by SHOK. Hanspun Records have also moved to 31, D'Arblay St, Soho. If you're want Graphotisms and Fuct style gear in Barcelona give the TRIP SHOP a try. They live at El Mercadillo, Puertaferrissa 17, 08002 BCN, Spain. Call Barcelona - 412 5919 and ask for OSCAR!

THE MAC
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NEW PRODUCTS

Biggest news on the paint front is the arrival of large style Hycotes 300ml double concentrates, in new ranges covering primary, commercial van, pastel, pearl and safety colours. Has to be the best UK produced paint out there at present. Plasti-cote have an extended range of their waterbased Decorative range, and Finnegans the firm behind the legendary (and T.I.G.H.T top ten rated) Smoothrite now have a new radiator enamel white which according to early reports can match the old, stroke for stroke. Let's hope so after the abysmal reformulated version which we've had to put up with over the last few years

Clothing wise top graf clothing range of the season has to be SHE ONE's GUNDOG offering of sweats, long sleeve tees, polos and more. Mixing straight up wildstyle on one shirt and more graphic images on others they should draw the skáter and graf crowd easily. Currently SHE is sorting out the next collection for Spring which will include graf friendly hoods, bodywarmers and baseball hats. Current stockists include Million Dollar Sport, Kings Rd, and Mash, Oxford St in London, Street Machine, Paris, Market - Uhlandstrasse 29 in Berlin and even one in Moscow called Into. Another writer with hats to kill is SOLO ONE dropped in the embroidered one off style and available at stockists of quality gear Bond International, Newburgh St (off Carnaby St) Soho, London. Don't miss the SOLO on the airwaves at the weekends in the Leicester and Coventry regions of the UK, with MIX FM 106.3 FM.

On the video front A.DEE has an epic 2hrs 30mins documentary of world graf, called *Get the Message*. A short version of it was first shown at the Goldsmiths seminar in Nov'94 (mentioned in Graphotism six). It features writers from the the UK, Australia, Europe and the US and rare footage of writers in action. It's aim is to explain what goes on and why from an insider's persective and to educate writers into some lost history. To order the Director's Cut of *Get the Message* send a cheque/PO for £14.99 payable to 'True to the Game' and send to:

True to the Game, c/o 691 Influential PO Box 7986, London SE14 6ZA. Allow 28 days for delivery. Also on the video front Visual Grafix now has issues 10 & 11 out, the second of which is now recorded in Hi-8 broadcast quality format. A separate video purely on the '95 Battle of the Year breakin' contest is also available from the renowned video stable.

NEWMAGS

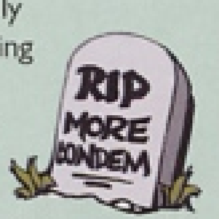
As mentioned in *Words* (p5) a couple of interesting features have appeared in non-graf related media. The first is an article on this very mag using Apple Macs and other writers on the internet; while the second covers EINZ on the train scene in the UK grot monthly *Club International* Vol24 No12 normally better known for 'chat line' ads like: '*Yes it's Filthy! - but I really want your spunk in my mouth as my husband buries his cock up my backdoor*' or '*Rub your cock nice and slow whilst my stocking clad Auntie talks absolute filth*'. Graf writers are keeping good company as usual.

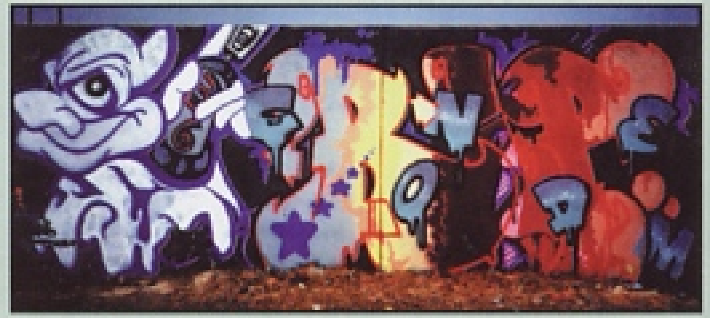
Finally apology goes out to JAY who had his piece with KANE and DELTA mis-titled 'ASH' in issue 6, and a shout out to a few writers seen on our travels around the capital in 1995. EINE, REGRET, ZOMBIE, NOE, SMOKE, CURVE, TEAZ, BLAME, KOF, SHAM, SER, DYER, TOKER, ROGUE, ESNO, HOOKA, CHUK, KOOZA, DIET, TASE, DUNE, CHOP, ODEA, AKT, BOSS, TRICK, PABLO and HEAR.

Breakin, Graffiti, and the whole nine occured at the Son of Noise Launch Party at Maximus, London, '95. Storm, Second 2 None & Born 2 Rock rocked the floor, Mode2 the wall and Kamanchi Sly of Hijack the mic , after a surprise visit

CONDEM RIP

CONDEM 36 was always bombing hard on the southside of London from the late 1980s. His main claim to fame was bombing the buses and British Rail system in south east London. He went by many tags at the beginning of '95 such as SYREN, NOMAD and at the end before he died, KODAS. Sadly CONDEM fell to his death from a moving train in the early part of this year. The crew he ran with was SMC, 'Seventies Magic'. He will be sadly missed.





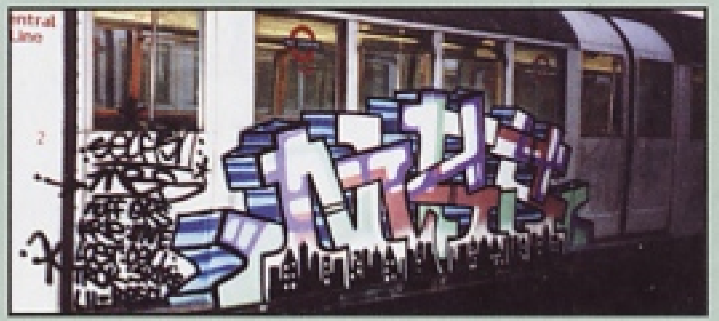
CONDEM RIP by SER, South East London 95

MORE RIP

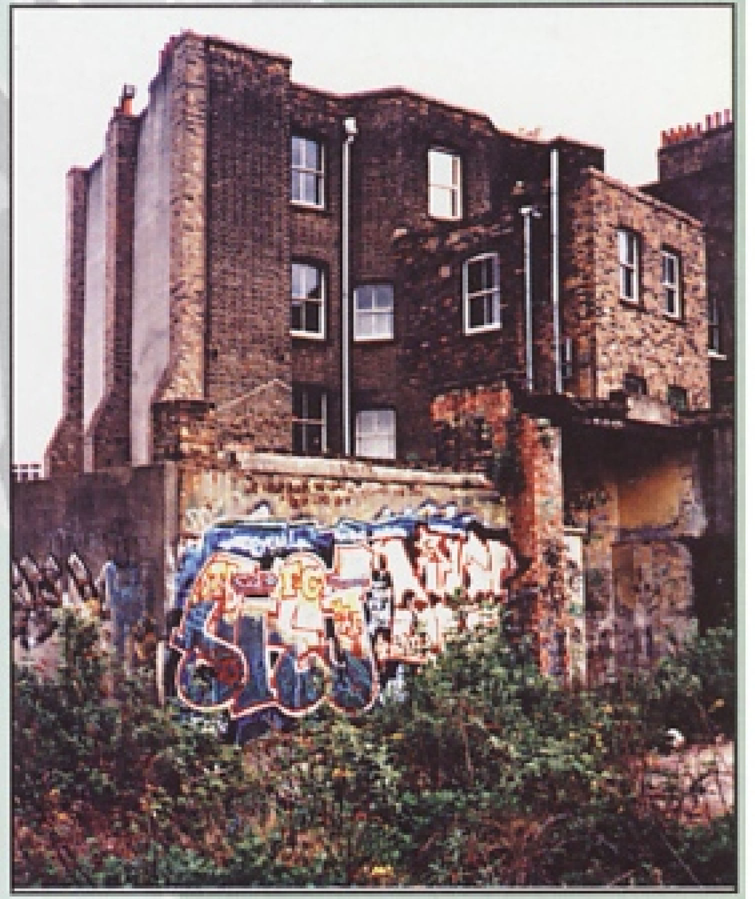
MORE was a dedicated train writer from Newcastle, in the north of England, who had been painting for many years in and around Newcastle. He also went under the names SELFISH, BAN, NAB and SHUFLE.

Tragically on the night of April 3rd 1995 he was hit by an InterCity train and killed.

As a writer he will be missed and as a person he will be sadly missed by those who knew and loved him, but never forgotten.



MBS by MORE, Loughton, Central Line '90s



Because nobody enters our competitions anymore we've decided to give any freebies we blag strictly to friends and relatives. So just for fun (don't ring in) this issue's teaser relating to the picture above is: The answer is *Spraycan Art* so what is the question?

AUSTRALIA
Aeroglyphics

AEROGLYPHICS JANUARY 1995 PERTH,WA

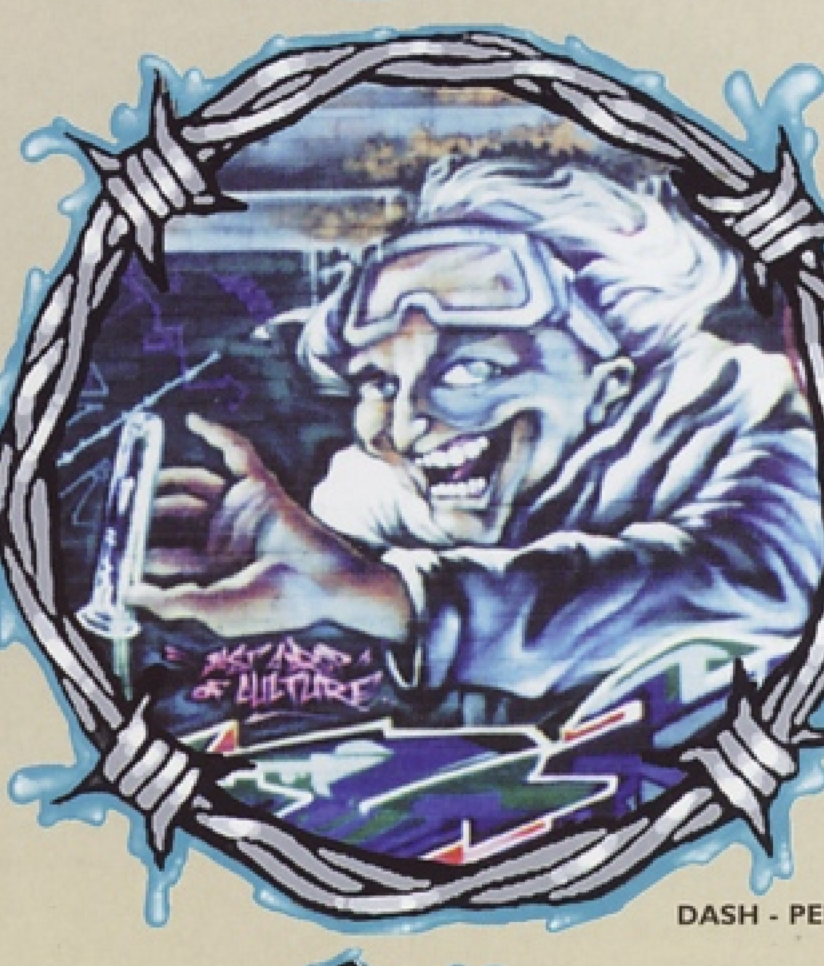
If anybody has ever looked at amap of Australia, then you might know it's a fairly large sized place. If you ever go there then you realise that the country is big.You can fit the UK into the size of Western Australia alone and not just once either. It takes three and half days by train, non-stop just to get from one side of the country to the other. You ask ``so what's in Australia'' Well it depends where you are at the time. SHIME reports from down under.

Most of the artists arrived just before New Year's Eve '94 soaking in the sunshine and checking out the sights. When the new year hit town everybody was partying on the streets, breaking on the bitumen or relaxing in the local clubs.

The next get together was on the 2nd with a BBQ put on by the PCM staff. This was so anyone who hadn't met could do so, relax, eat drink and just bug. At this time,everybody who was painting had turned up. Also all the artists had been checked into their hotel.

The event officially kicked off on the night of wednesday 3rd with a gallery exhibition. Joe Morris from Melbourne's VAYC was invited to open the show. The exhibition had works from writers from Perth which included traditional style pieces, acrylic paintings, sculptures, and a low rider and chopper bike. More food and drink and a poster signing session were underway before the night was over.

The next morning the main event was on. A slow and steady start as the artists walked over from the nearest hotel, after a late and mostly heavy night from the gallery show. Not before too long everybody was painting and by 1am everybody started to feel the summer heat beaming down on them. Mobile shade huts were made up and large buckets of iced water were placed along side each crew and topped up regularly. The 40 degrees C heat stayed over the next four days.


DASH - PERTH 1995.

> "As the sun went down, everybody packed their paint up and stepped back to look what each other had done. Back to the hotel and get ready for the last phase of Aeroglyphics: the Manifestation of Phatness"

By the time Saturday rocked up the walls looked very fresh. Styles from Perth, Adelaide, Melbourne, Sydney, Brisbane, London, Paris and Munich. While the outside of the warehouse was turned into a master piece gallery the inside was also being transformed for the jam. Even SKY, from South Africa who was in town dropped a piece inside with the local lads.

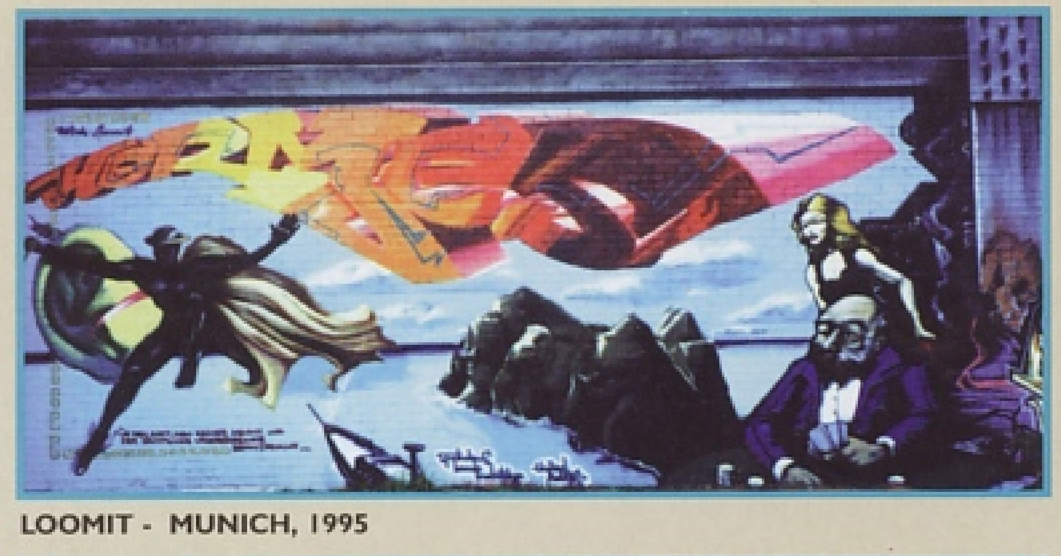
As the sun went down on Saturday, everybody packed their paint up and stepped back to look what each other had done. Then it was back to the hotel and get ready for the last phase of Aeroglyphics :`Manifestation of Phatness'.

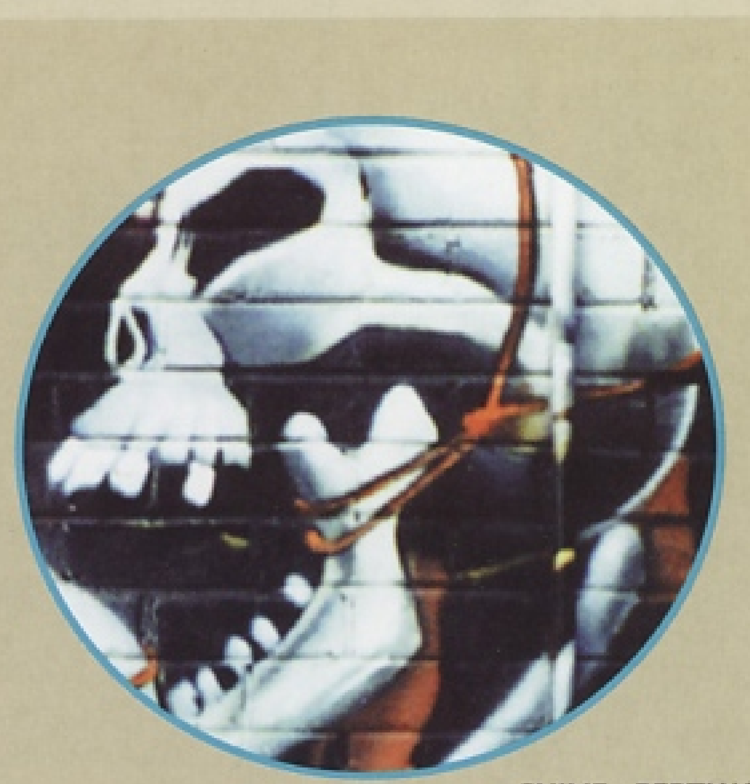
A jam to close the event off to with Def Wish Cast from Sydney as the main performance, what could have been better! These guys rocked the crowd. Their shit went off to say the least. While Def Wish Cast had the stage the floor opened up and the breaking kicked off. For a full hour the floor moved with the breakers. Towards the end of the night, the week was catching up with all those involved. But a good night's sleep was out of the question.

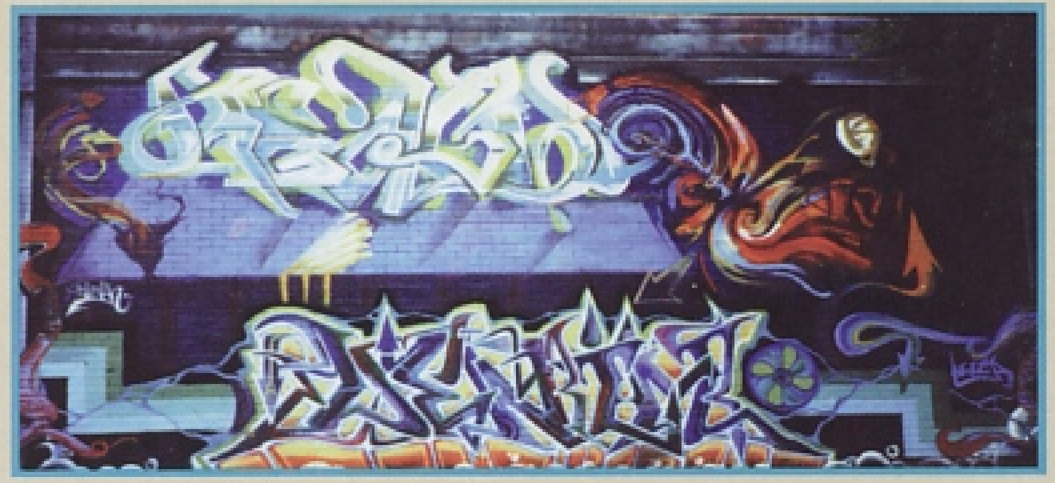
> "These guys rocked the crowd. Their shit went off to say the least. While Def Wish Cast had the stage, the floor opened up and the dancing kicked in. For a full hour the floor moved with the breakers"

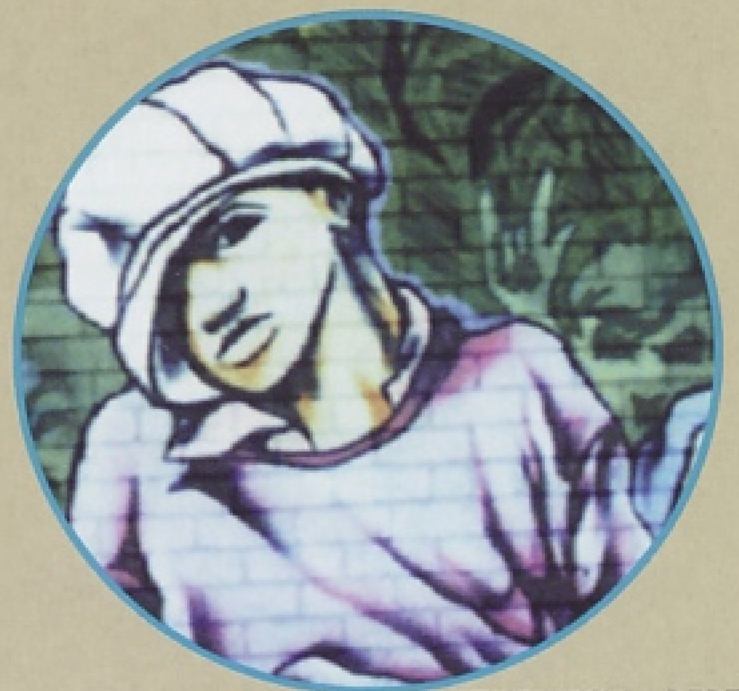
Most dudes left in the following days, heading home, knowing that there is still a major force in the Australian scene keeping alive and in touch with events such as this. Getting this event together for the event was a mission. It took a year to do at extremely fast pace. It was not easy dealing with councils, government authorities, health departments, and finding and losing sponsorships. Thanks to the Aero-Team of BIAS, STORMBOY, PCM & BTW staff, JAY and CAROL.. Finally a big thanks to all other artists who burned on the walls... **UNIQUE, ATOME, Mr E, REACH, DEMIN, DEATH, CURE, KAB, MASICA, SHIME, DASH, HIGH 5, DARCO, MODE2, LOOMIT, DEF WISH, DEATH, OPUS, SHOWBIZ, B-JAY, SOUR, ODDS, PROMISE, KANE, SKY, SABETH, BOSH, PHOCUS, GRAHAM, SAFER, SEPT, SCANK, WISH, SHROOM**

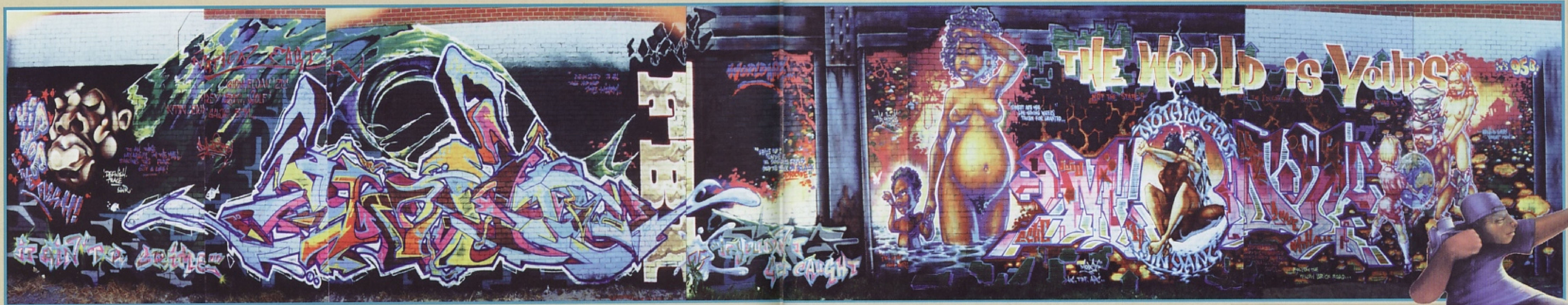
Catch Wreck


LOOMIT - MUNICH, 1995


SHIME - PERTH1995.

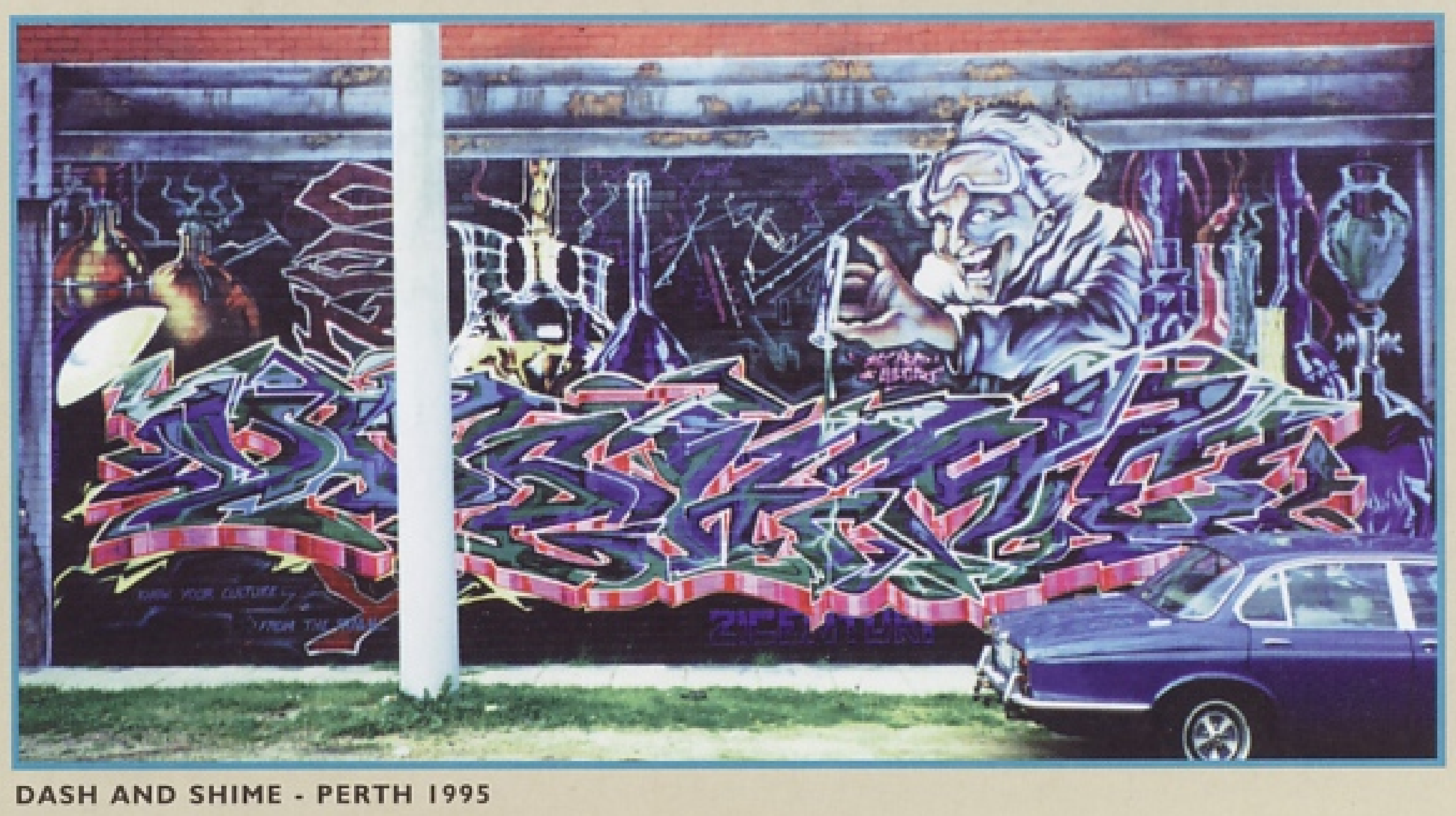

REACH AND DENIM - MELBOURNE 1995

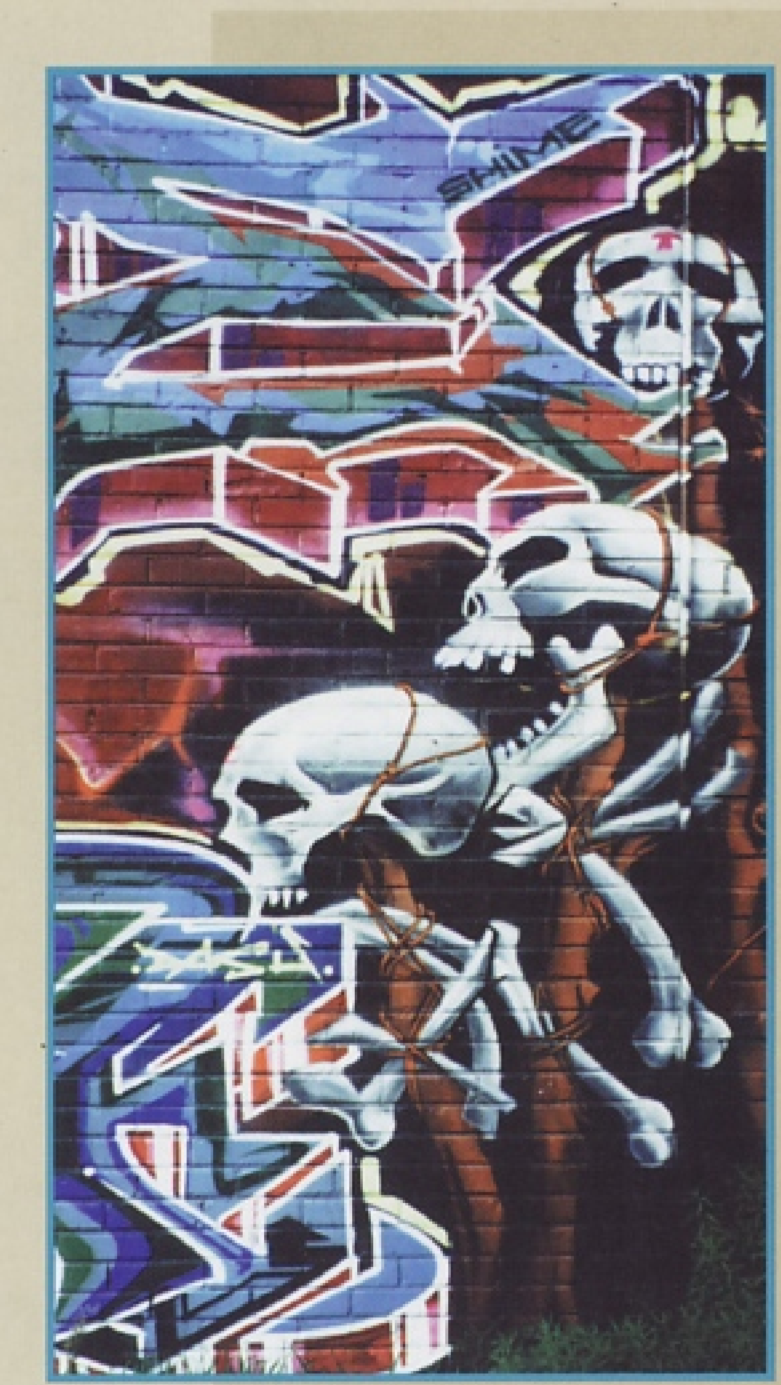

STORMBOY - PERTH1995.

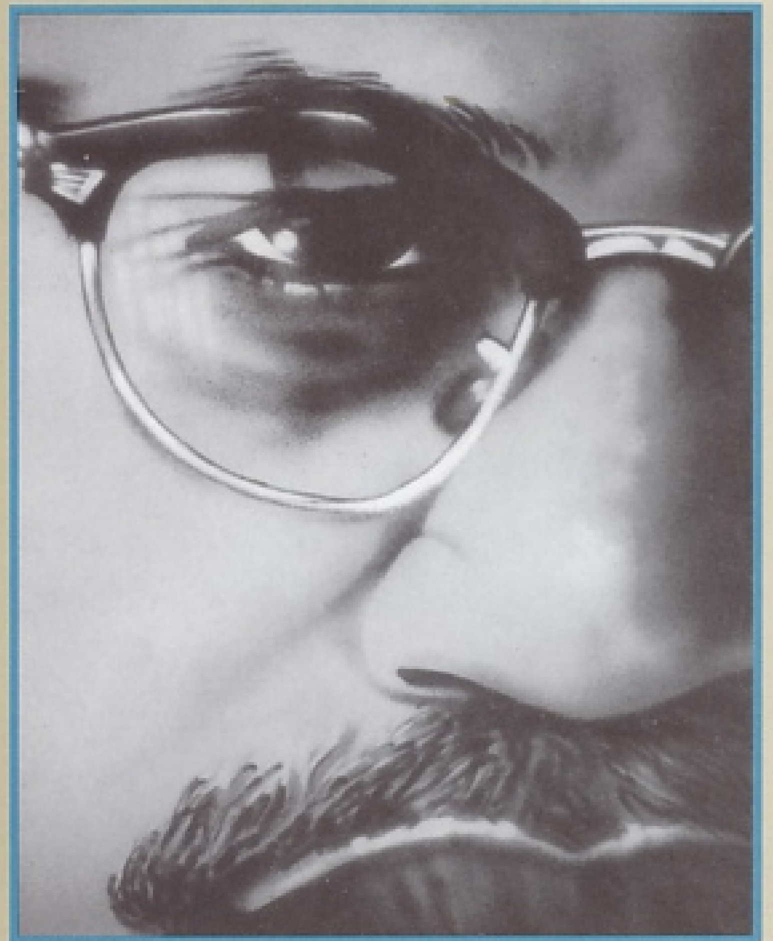


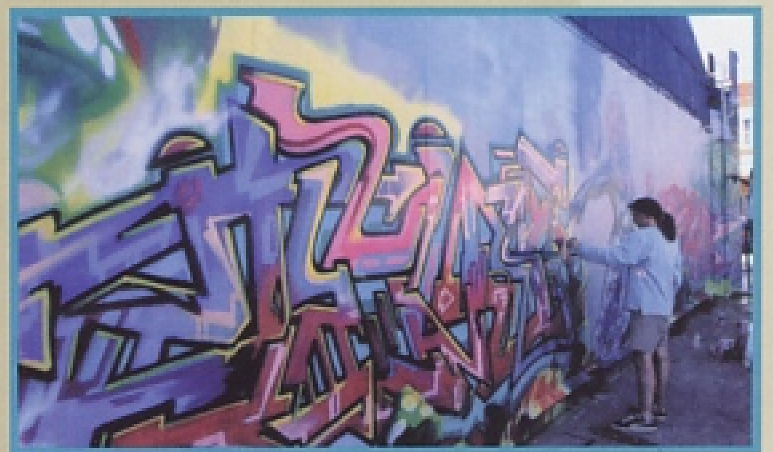
FACE BY "DEF WISH CAST" SYDNEY. DARCO AND MODE 2 - PARIS 1995

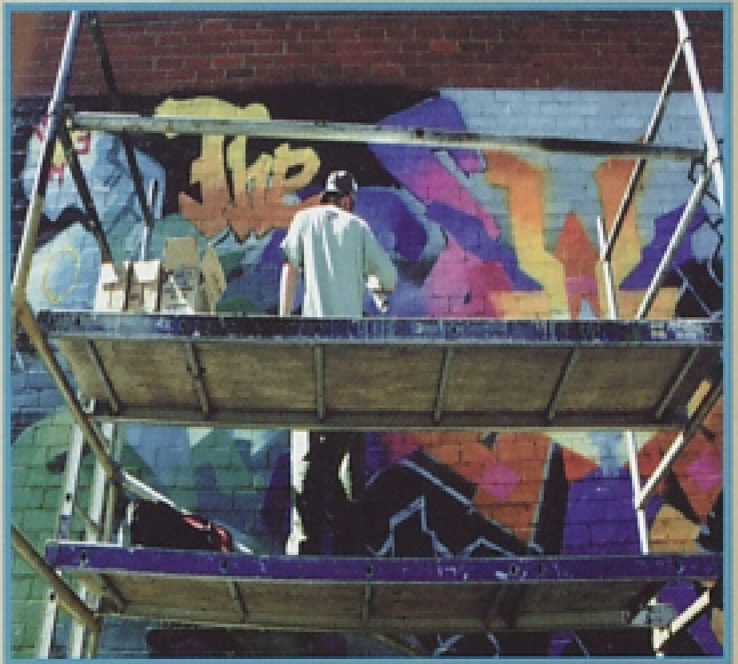
aeroglyphics

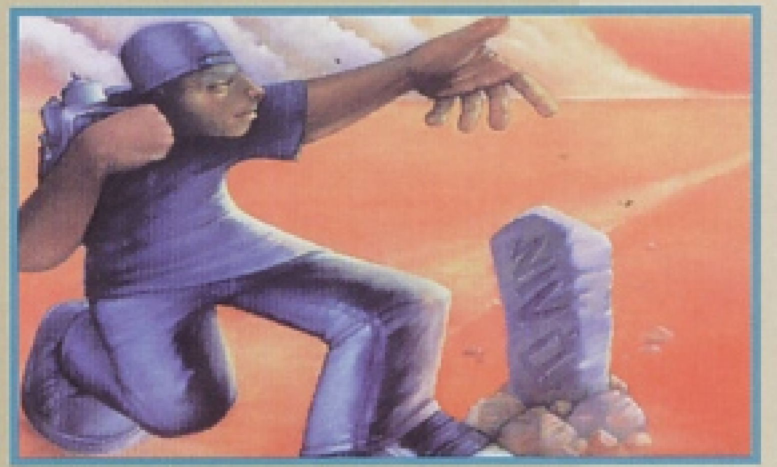

DASH AND SHIME - PERTH 1995

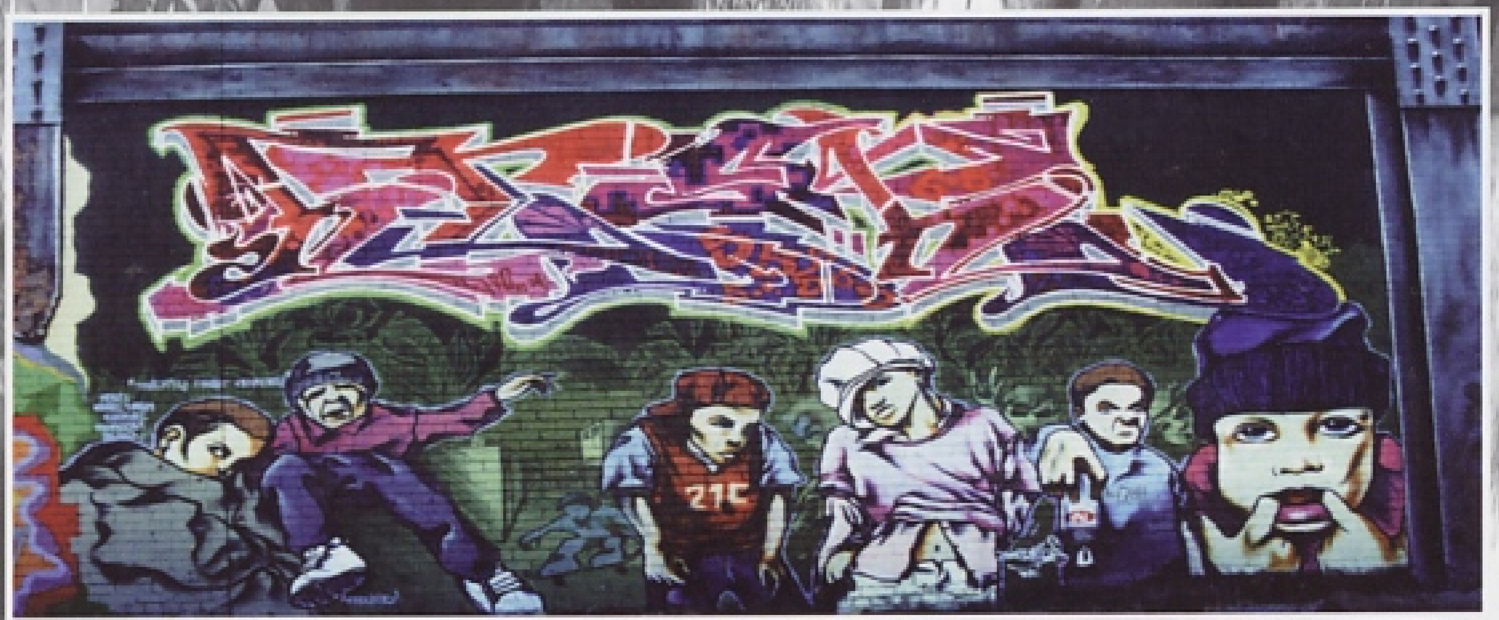

DETAIL BY SHIME-PERTH 1995

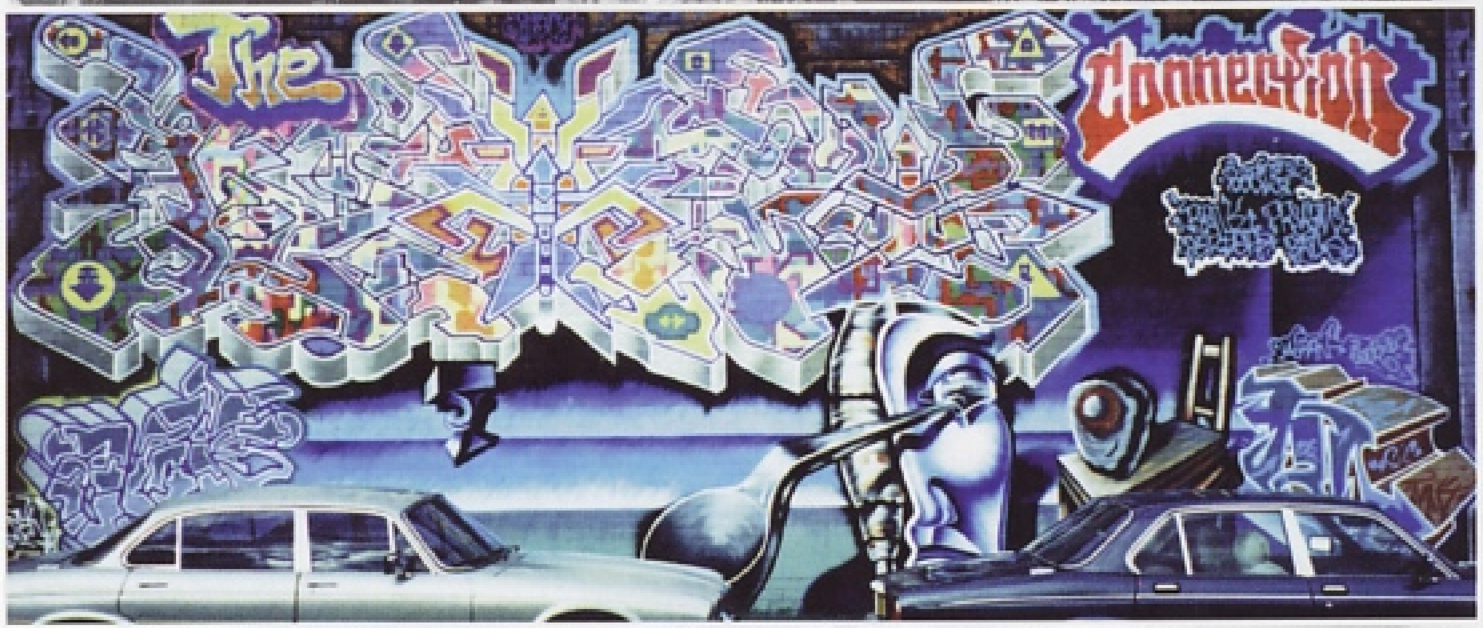

MALCOM X BY BIAS 1995

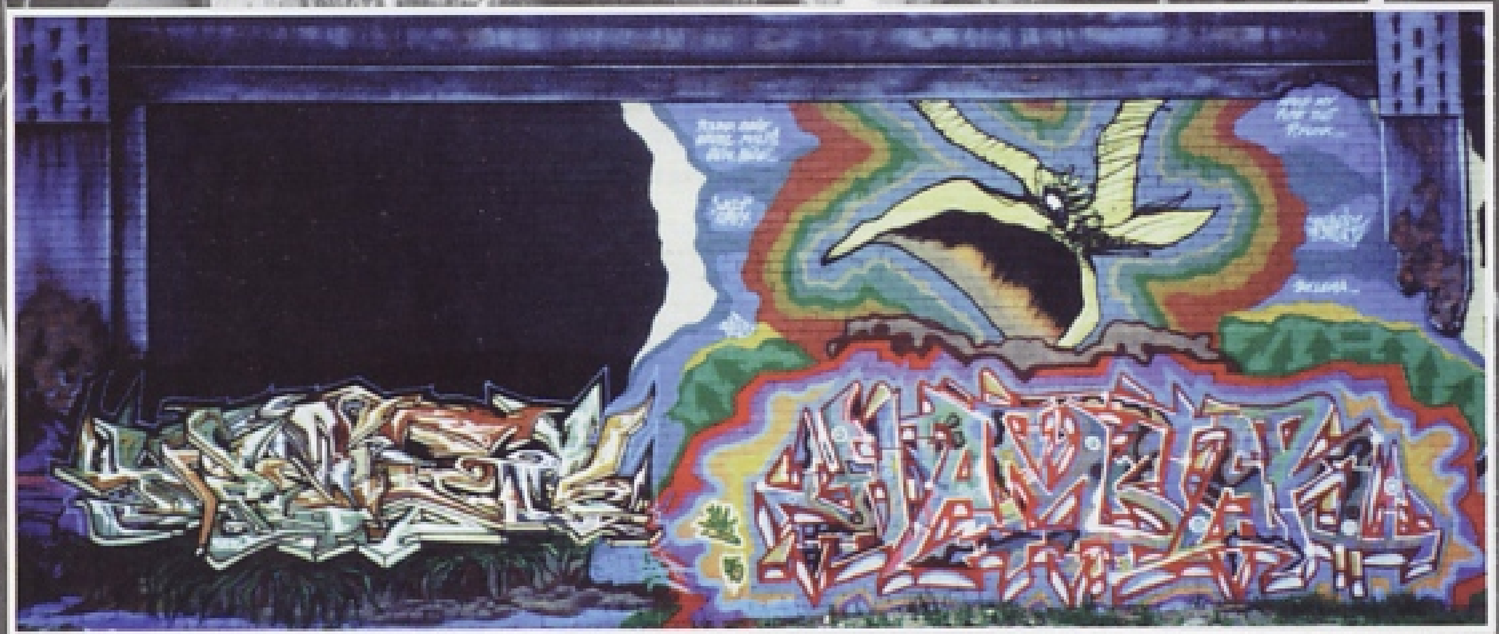

PROMISE IN ACTION 1995

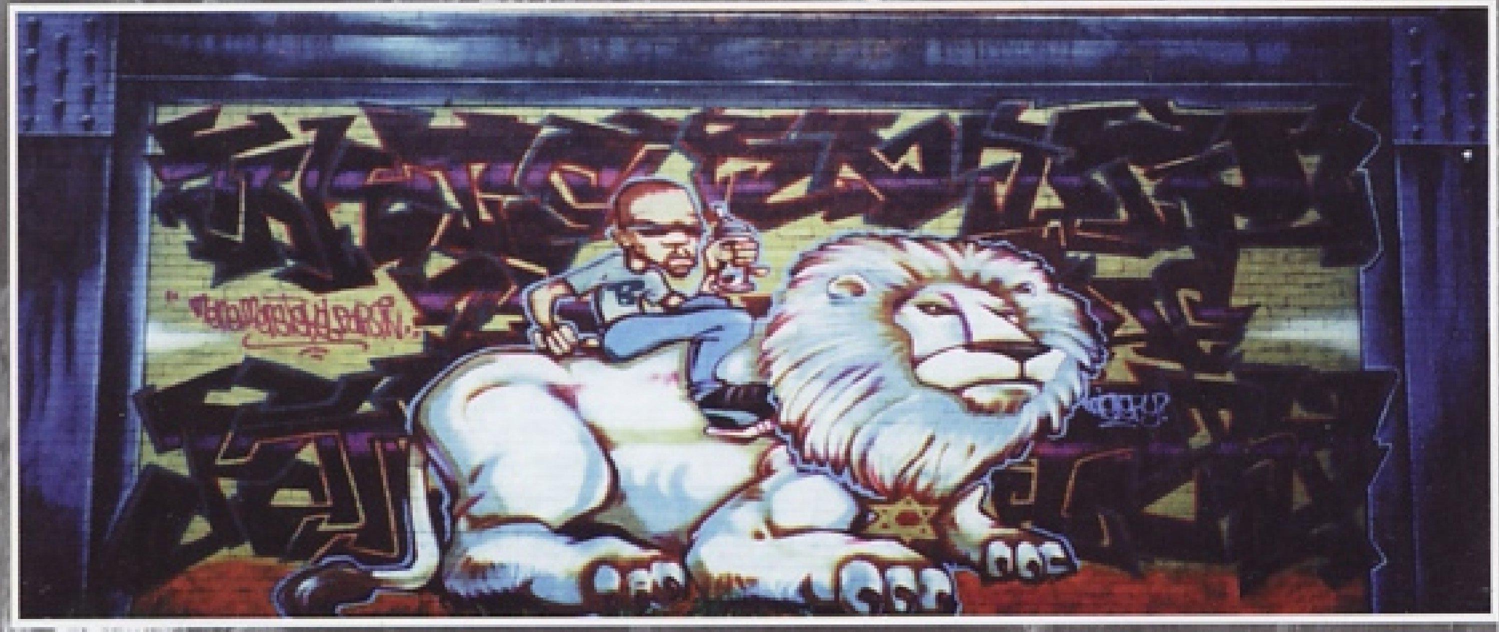

KAB TDC FROM ADELAIDE IN ACTION 1995


AEROGLYPHICS FESTIVAL '95. POSTER BY JAY

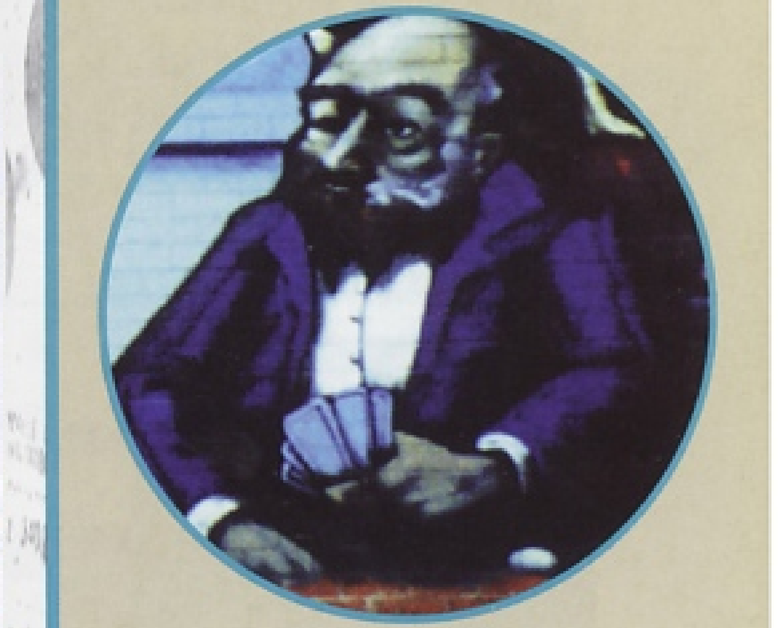

HIGH 5 AND STORMBOY - PERTH 1995

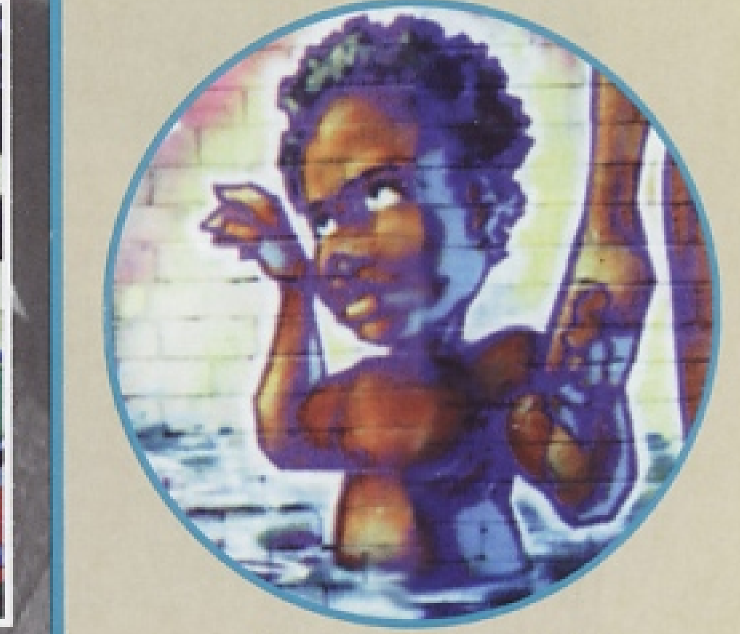

KAB AND MASICA - ADELAIDE 1995

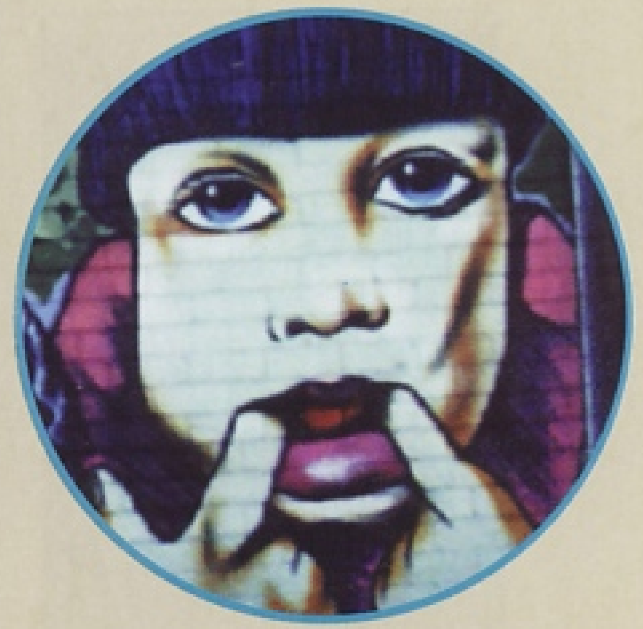

TRAFFIC AND HAMS - BRISBANE 1995


MIS[illegible] - SYDNEY 1995.

DEF WISH CAST 1995

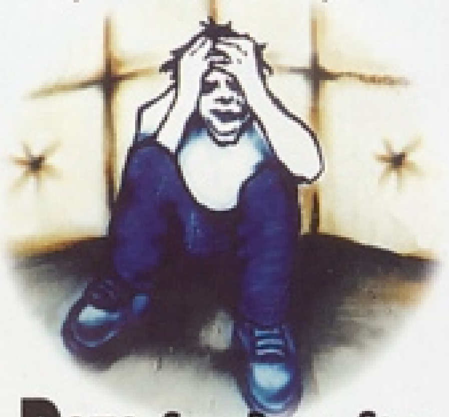

CHARACTER BY LOOMIT


CHARACTER BY MODE 2

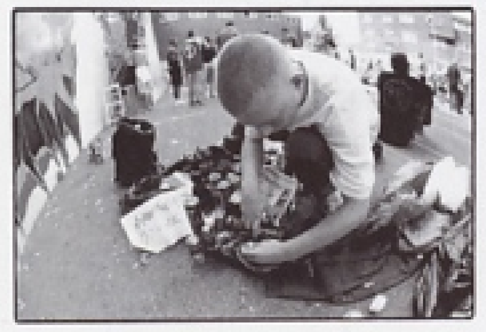

CHARACTER BY STORMBOY

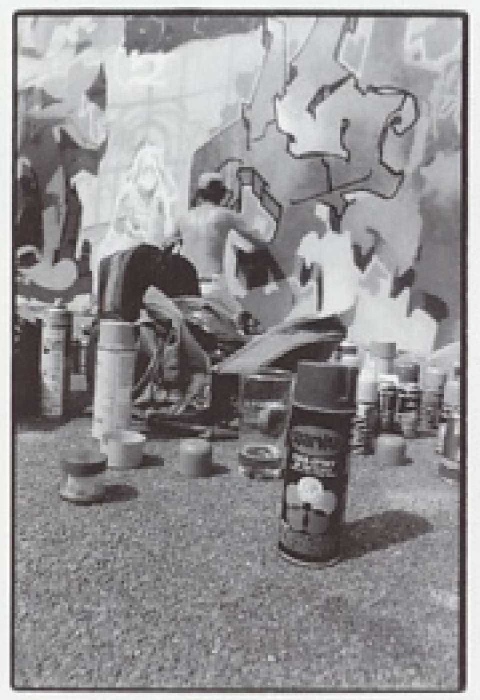
Unity **comes IVth and multiplies..**

So what's the Story.
Unity celebrates it's
fourth birthday...



Doze Stet Petro Stax
Seige Teach Diet Mean
Kelz Drax Kilo Dash Alert
Skore Crok Pulse Shun
Cal Snatch Barney Eine
Stylo Mear Solo





SCORE reports on the London event that has become the highlight of the year's legal painting

Like everything that is successful there's a sequel, but the real cool shit comes in threes.

The infamous trilogy. Trilogies... *Alien*, *Godfather*, *Hellraiser*, not to mention the indominable *Star Wars*.

Now consider once again that played out shit. Who wants to see one more *Halloween* or *Elm Street*. With three episodes the public seems to be satisfied.

Mad max, *Rambo*, *Poltergeist* people remember them with fondness.

I guess you're reading this, thinking ahead. He's building up into a dis Unity piece. But I have to say Unity 4 was another wicked success. I'm just trying to illustrate the change of vibe that creeps into such events the fourth time around.

It's casual. 'Hmm when's Unity? Oh and by the way I've changed my brand of toothpaste.'

It must have been evident to others. Surely I'm not that perceptive that only I noticed a general drop in enthusiasm. I just don't want to not address it and therefore resign to those feelings that float around which leave people feeling thatUnity's played out. Leave the lid off your Lemonade, shit goes flat. You got to lift the carpet and inhale that dust.

Unity 4, business as usual. Did everyone still come to burn or was it going through the motions, just another day. Well both.

Casting your eye around the finished sight it was obvious who was who, what was what and hmmm.

To cast a dull picture is to do it an injustice. Unity is an annual landmark, a coming together. A figurehead of today's scene. The premier british event, no questions, so time to pep things up.

The weather was saying it, the line up was doing it and the turn out was another impressive selection of heads. People you don't see all year come out of the woodwork for Unity.

Like HP sauce you can rely on 'Unity'. It was cool to see old friends, it was cool to see a positive effort in effect and it was just reassuring to see the love on those faces.

> *"Unity is an annual landmark, a coming together, a figurehead of today's scene"*

When your heart is in turmoil shit like Unity focuses your mind and uncovers all the feelings that those that have experienced graf have felt.

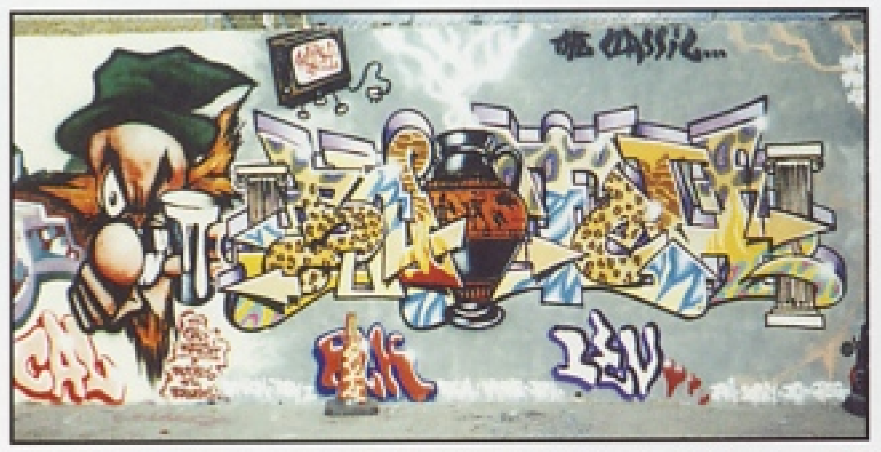
How many old writers found themselves muttering those immortal words. 'Yeah I've got to do a piece soon' And if only a handful of people feel it then that's positive.

For the art. Personally I've heard people say a lot of shit. But I dare anyone to doubt that Snatch piece, That Solo piece, That Alert, Dash & Skore business. The Cal character. The Crok characters. Now tell me about cool pieces.

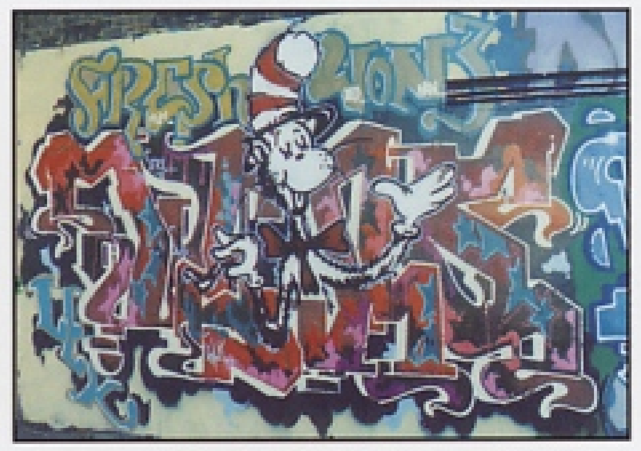
How many HeavyWeights ran one comeback too many. Well this is some Muhummad Ali type shit. Like the writers it represents, this event is here to stay.

NEWS FLASH...

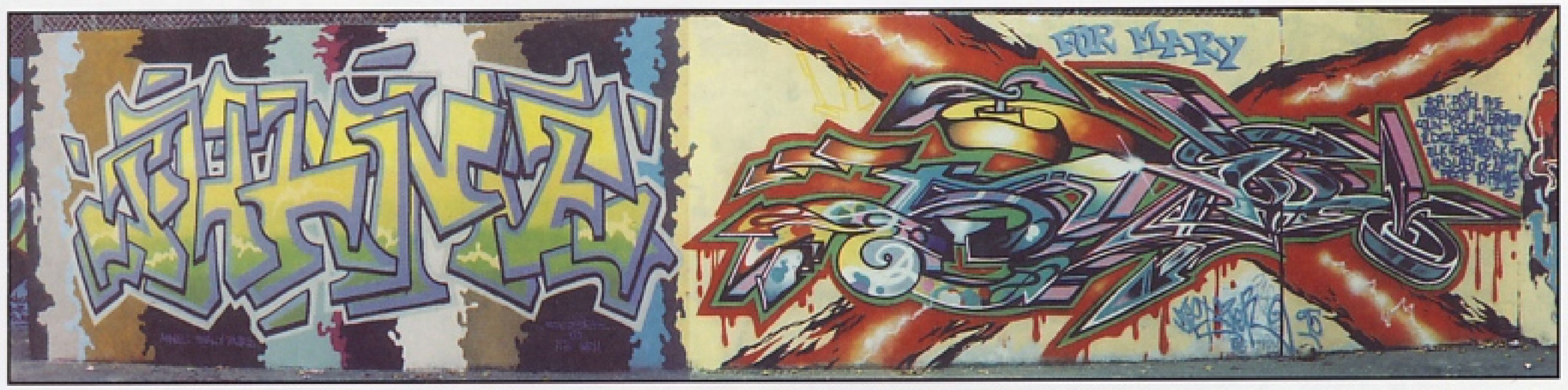
All of the work you see displayed on these pages has now been destroyed. Is Unity just a fantasy?



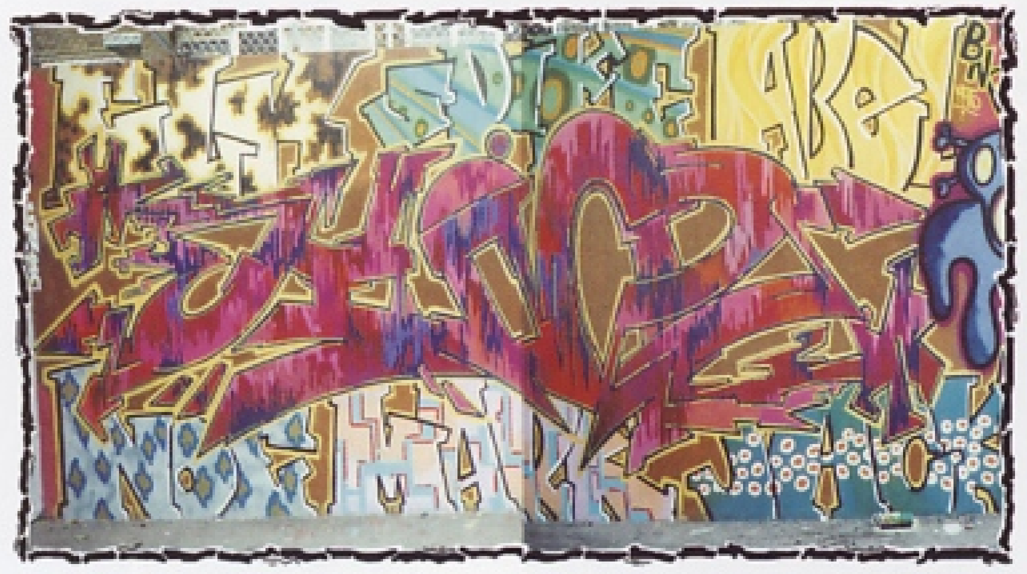
The Classic Snatch & the alcoholic Irish one, Cal



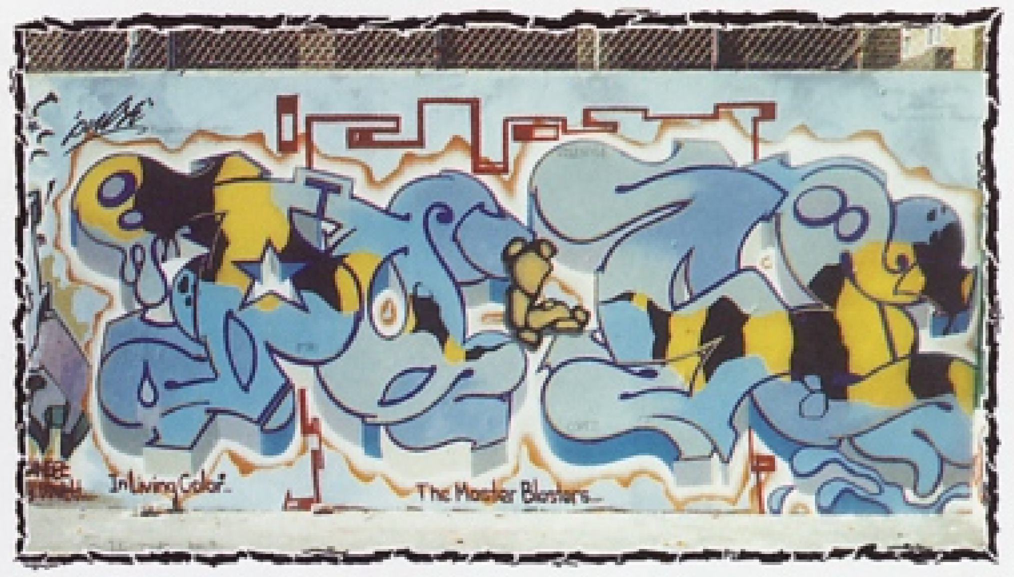
The Cat with the Hat.. Petro: Fresh Wonz



Shame by 'Mr Hard Working' Doze WRH. ~ Just say Stet. Ex KTC CWS still alive



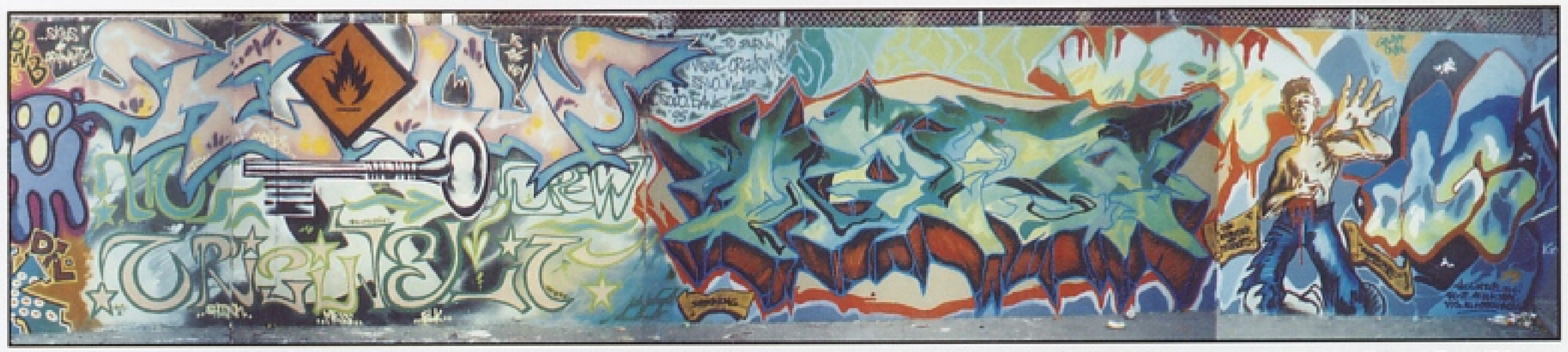
Eine (My Drug Shame). BNB


In Living Color.
The Master Blasters...

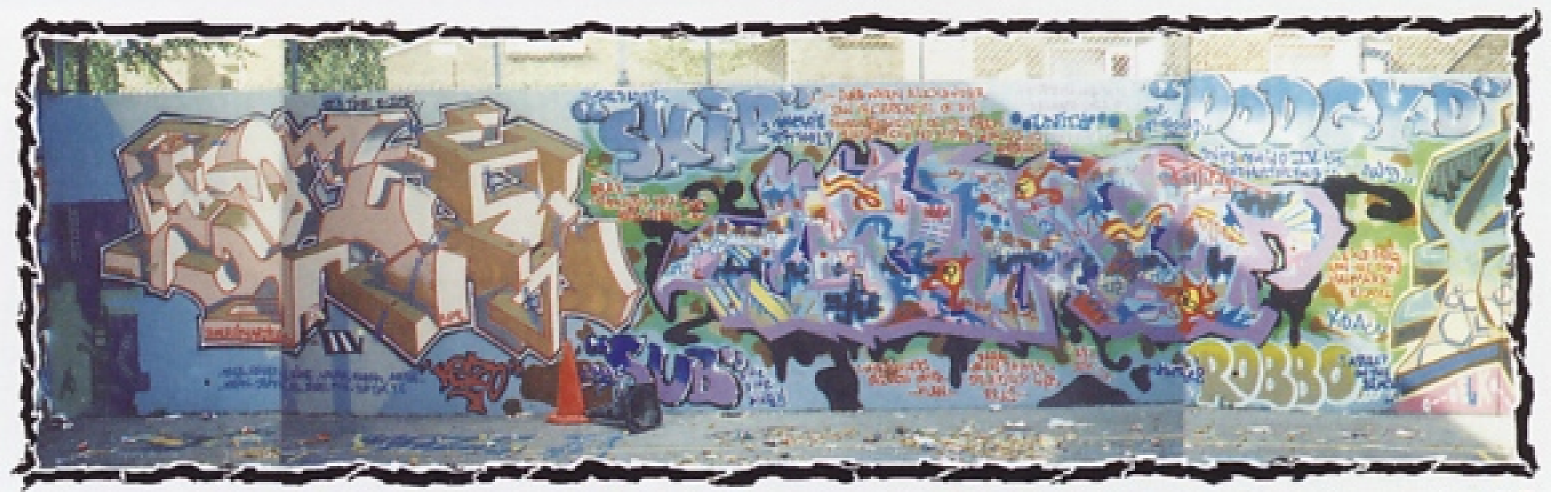
Pulsey-Pulse with the Tiger Skills

Everything **has been achieved,** *Only* **Unity can keep it.**

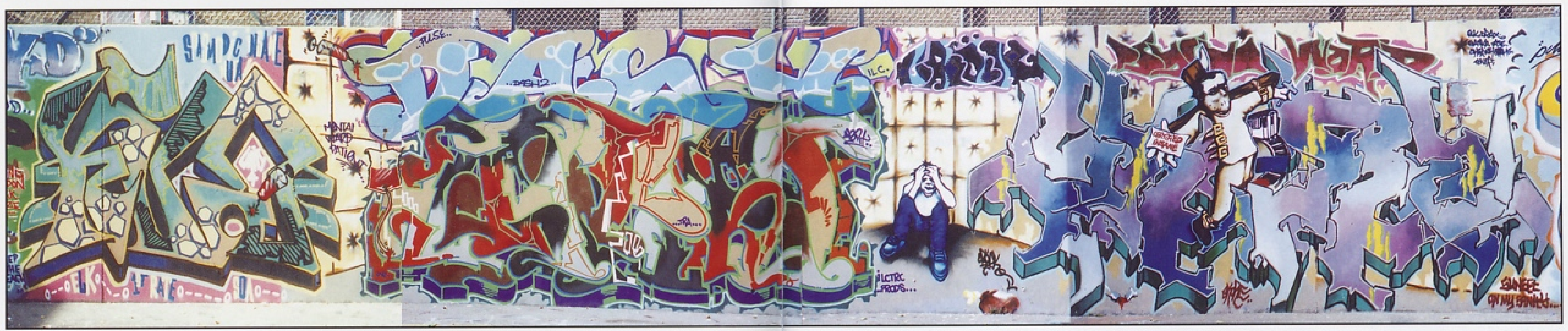
..........Drax WD



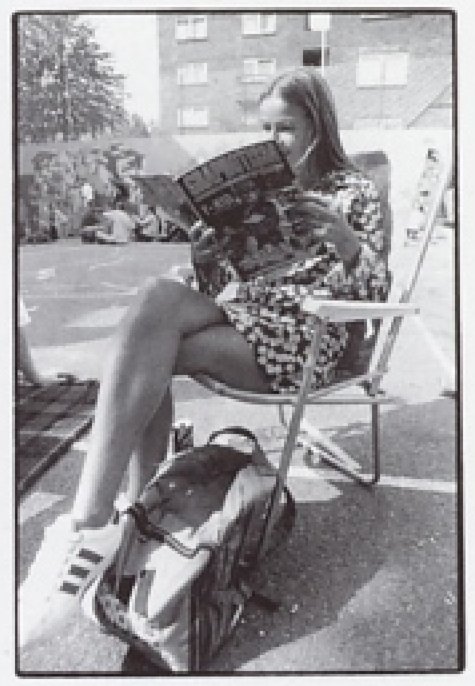
Skills & Originality by Stylo and (the model) Mear... Solo, Thug on Tour. VOP crew



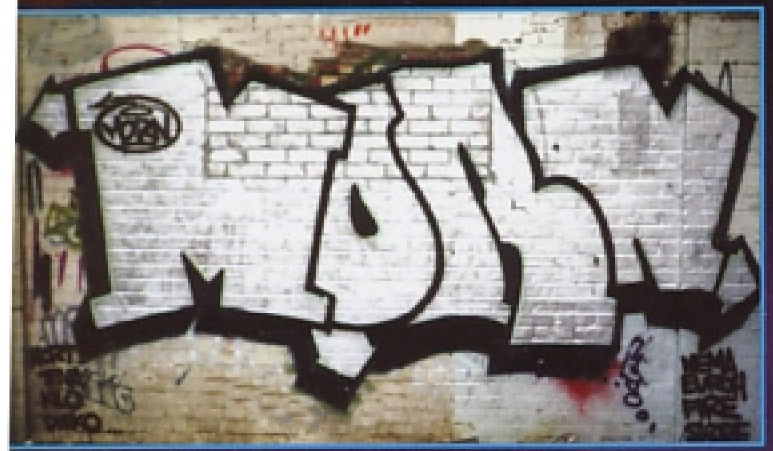
Kelz climbing high. Verbal Diarrhoea from The old wize one, Drax WD

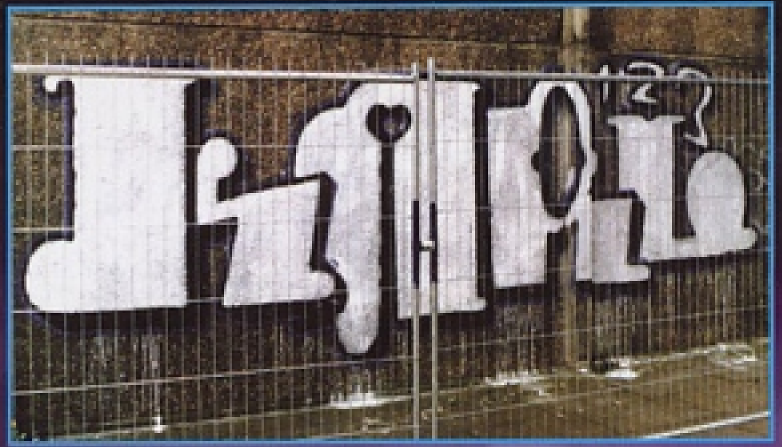


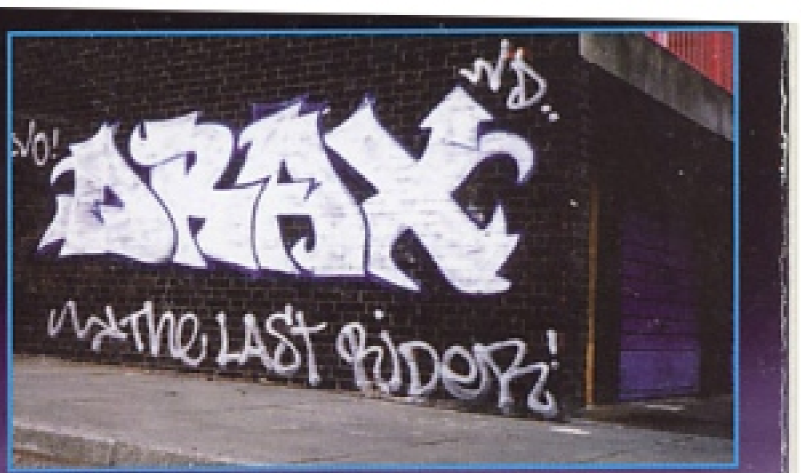
Psychotic Tendencies, Insane Thoughts... Celebrating the thin line.. Kilo, Dash, Crok, Alert & Skore report in from the Psycho Ward



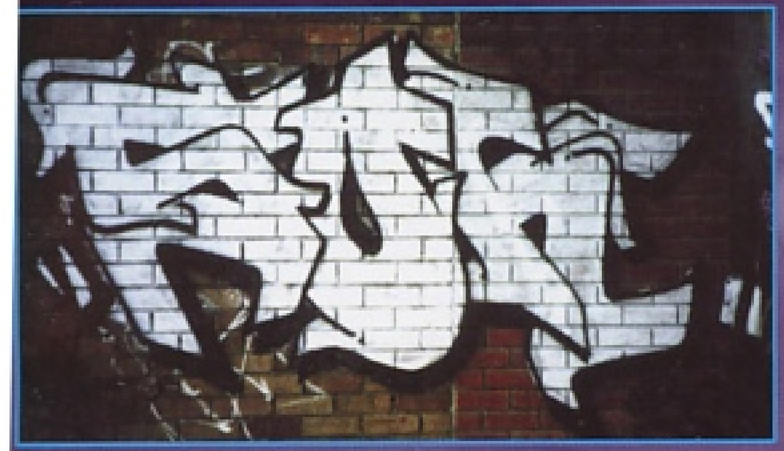
B&W Photos: Andy Shaw

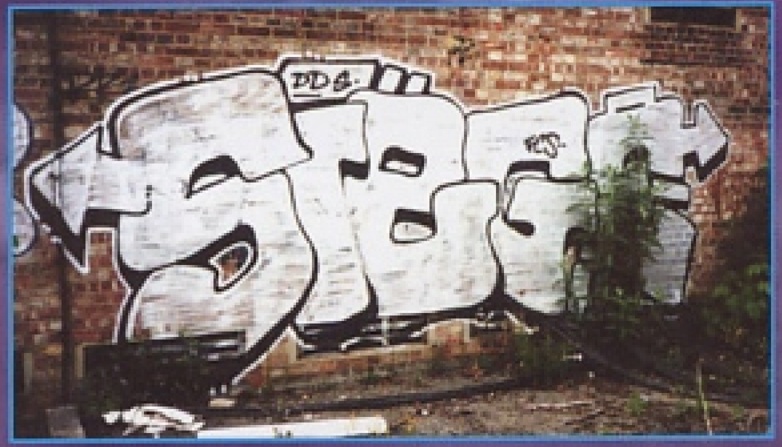

MORN 1995.

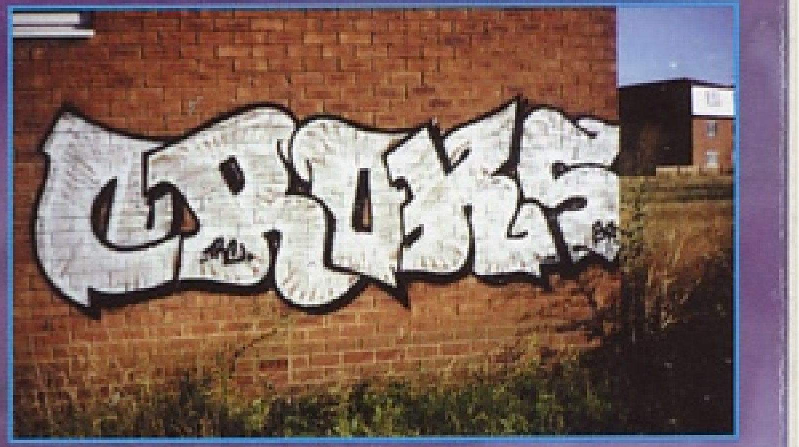

KARL 123 - (HULME, MANCHESTER - 1995)

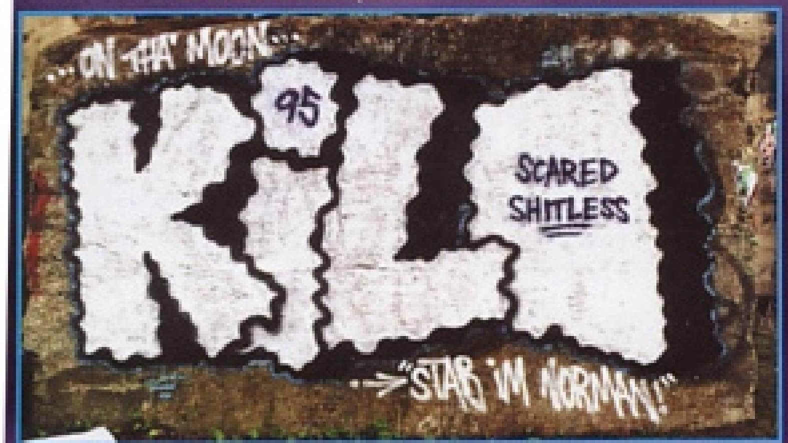


DRAX WD- PFB (HOXTON, LONDON - 1994)

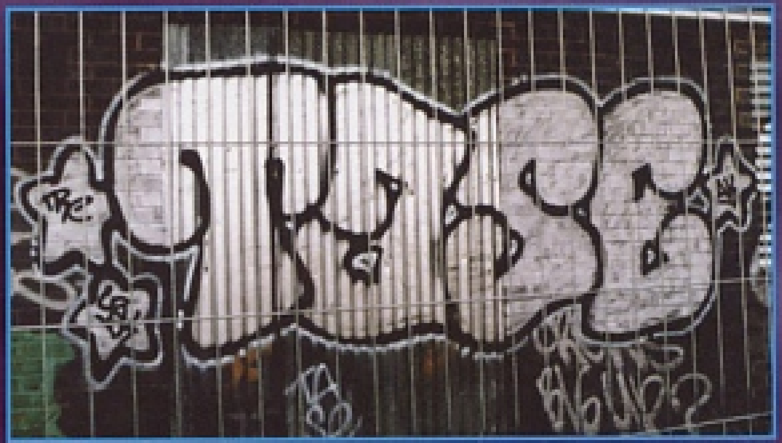

SOK BY SOKER MBA (BRISTOL -1995)

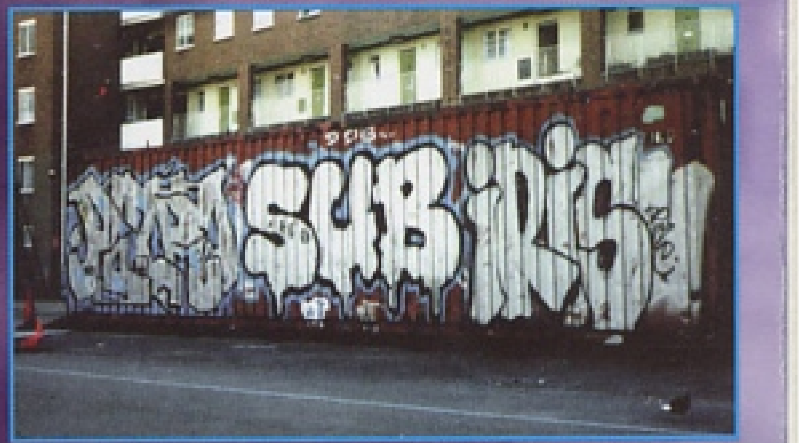

SIEGE DDS - DTB (NORTH LONDON - 1995)

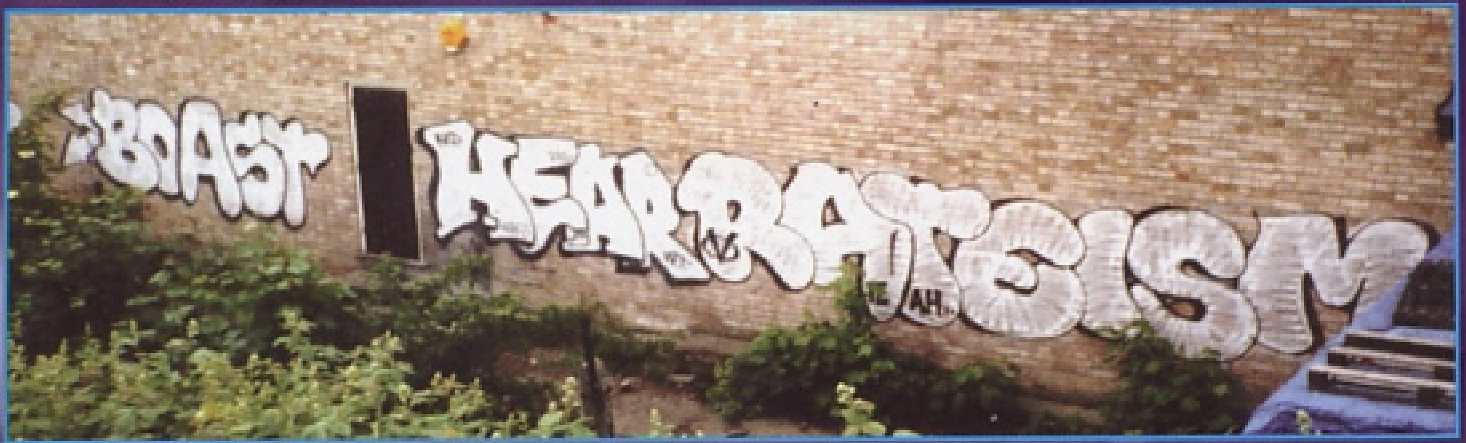

CROKS TRC - TBF (NORTH LONDON - 1994)

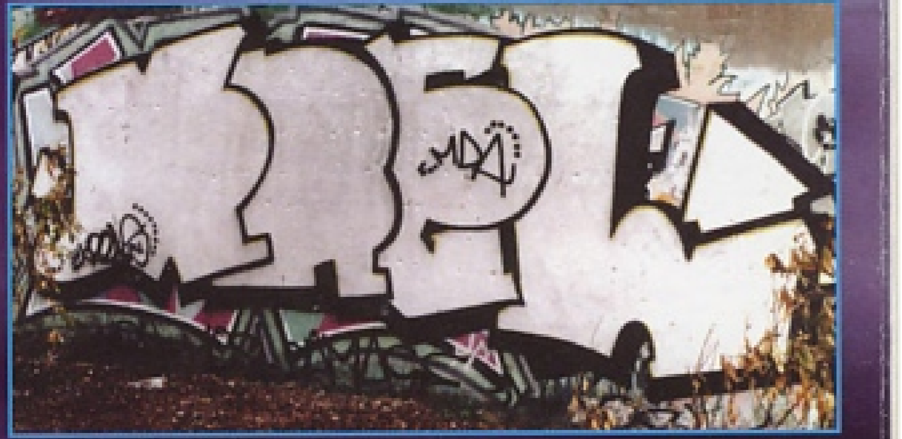


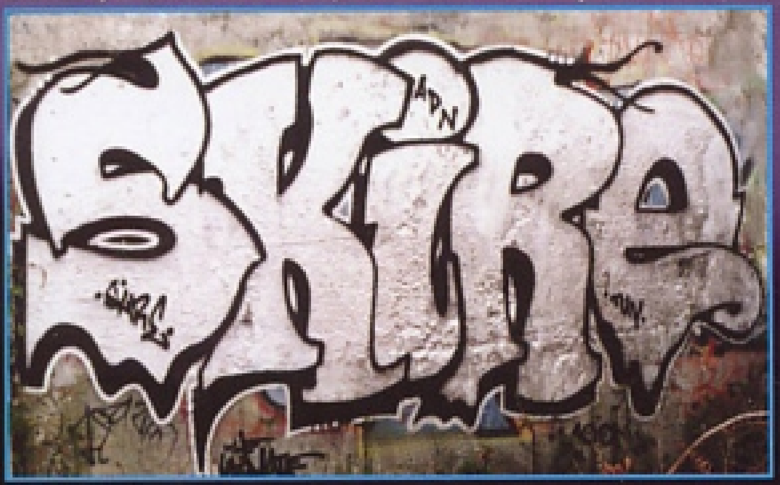
KILO SIN (THE MOON, BRIGHTON - 1995

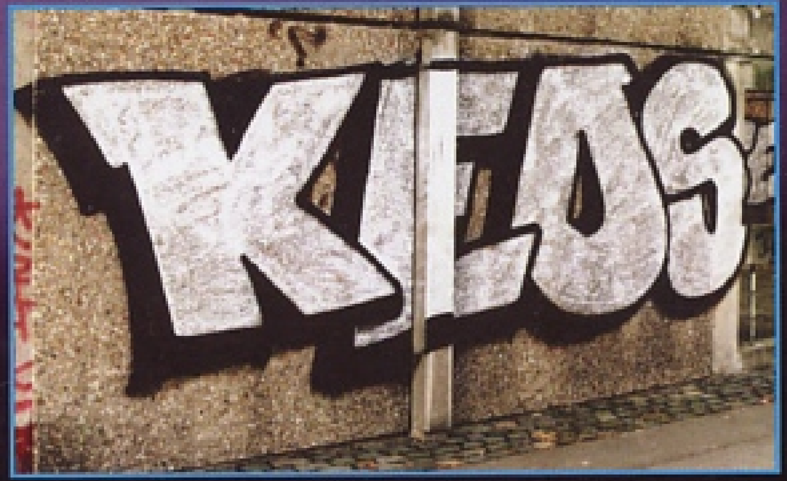

TASE CBK - TRC (HULME, MANCHESTER - 1995)

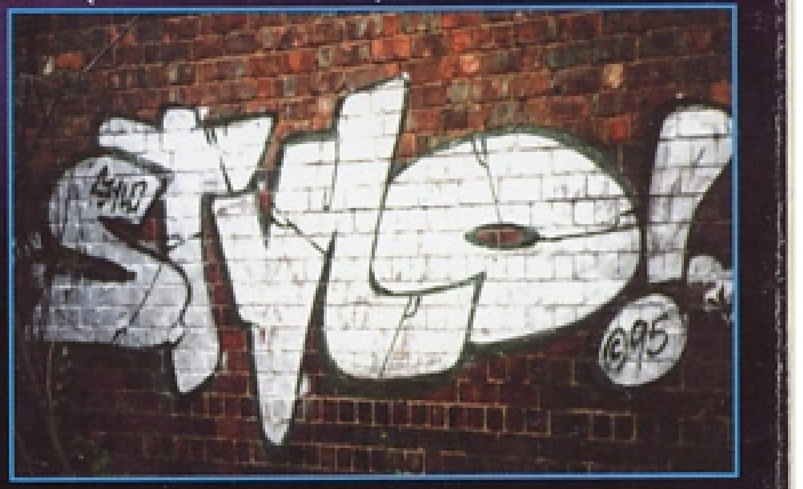

PETRO, SUB, IRISH DDS (NORTH LONDON 95)

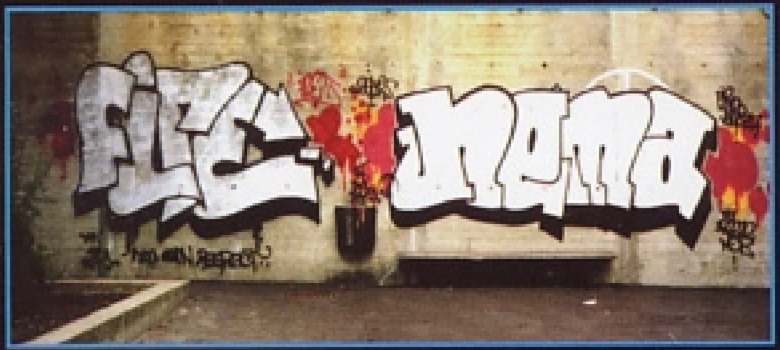

BOAST, HEAR DDS - WT, RATEISM - PHM (EAST LONDON -1995)

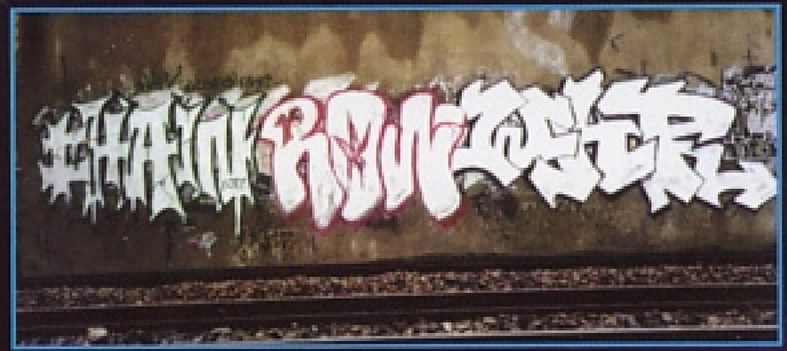

KREL MDA (BRIGHTON - 1995)

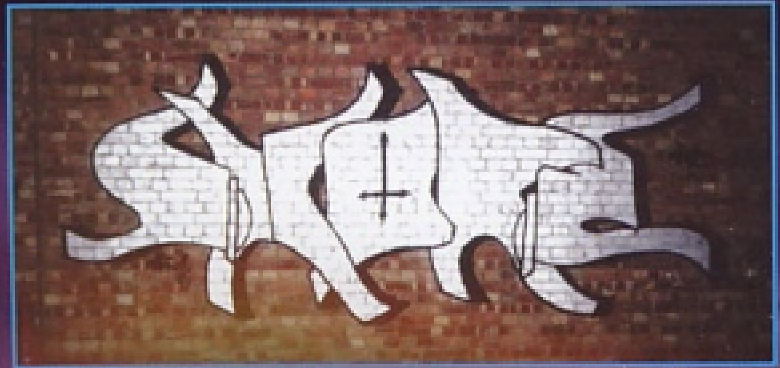

SKIRE APN - TUV (SOUTH EAST LONDON -1995)

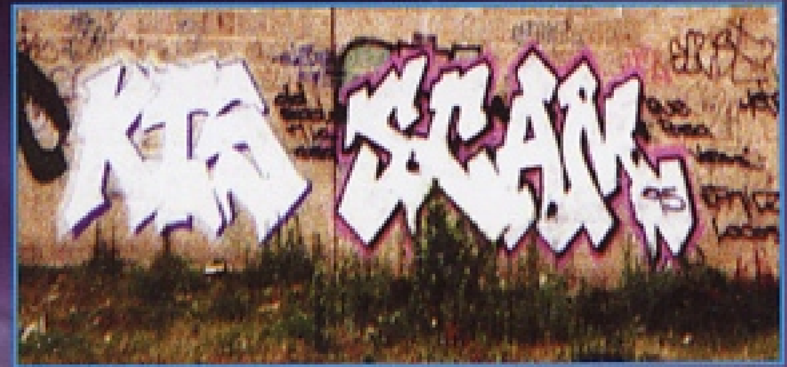

KEDS DDS - WT (HULME, MANCHESTER - 1995)

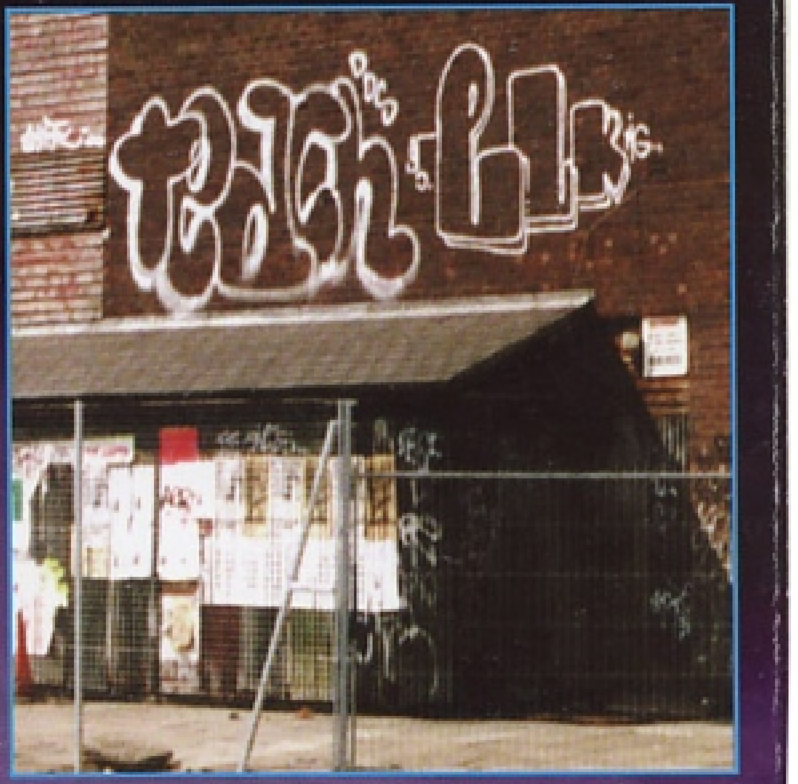

STYLO VOP (LEICESTER - 1995)

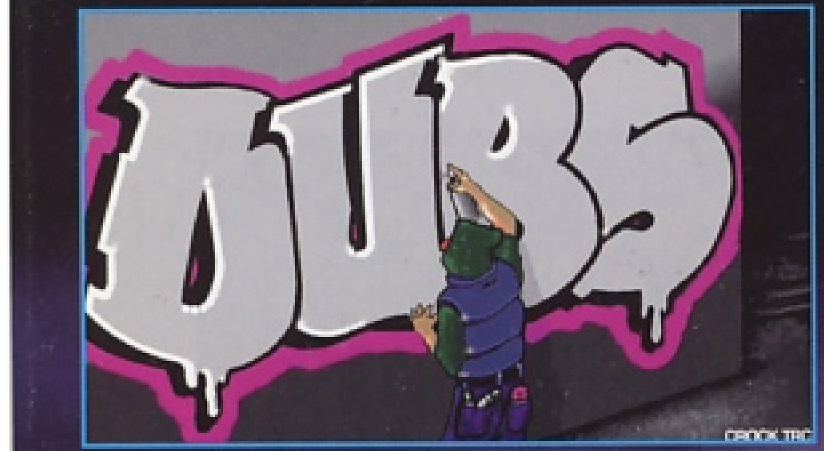

FIRE, NEMA (BRIGHTON - 1995)

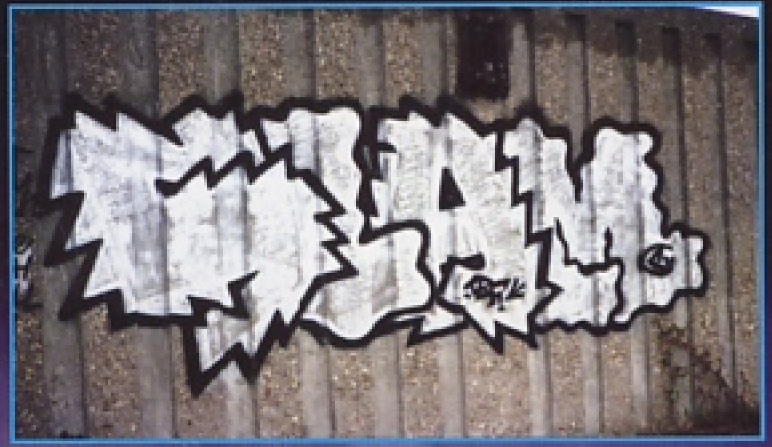

CHAIN,ROWDY,WARP (BRISTOL - 1995)

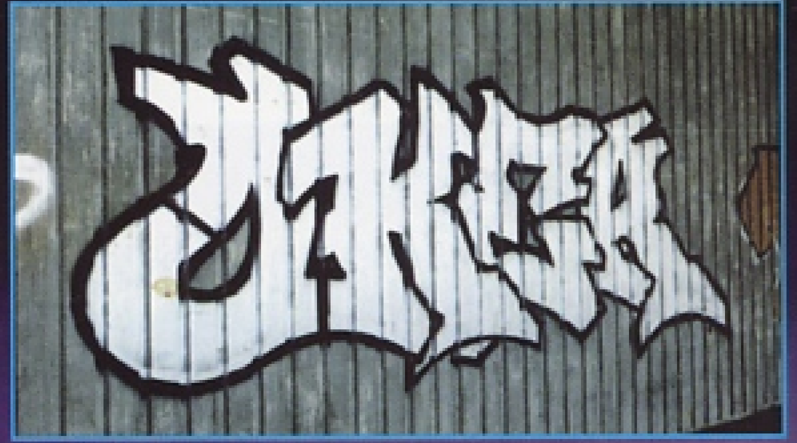

SKORE TRC (SOUTH EAST LONDON - 1995)

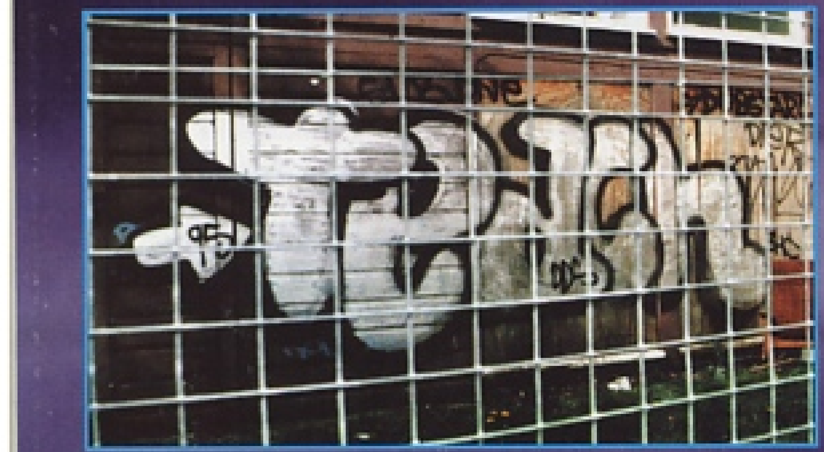

KIS 42, SCAM (WEST LONDON - 1995)

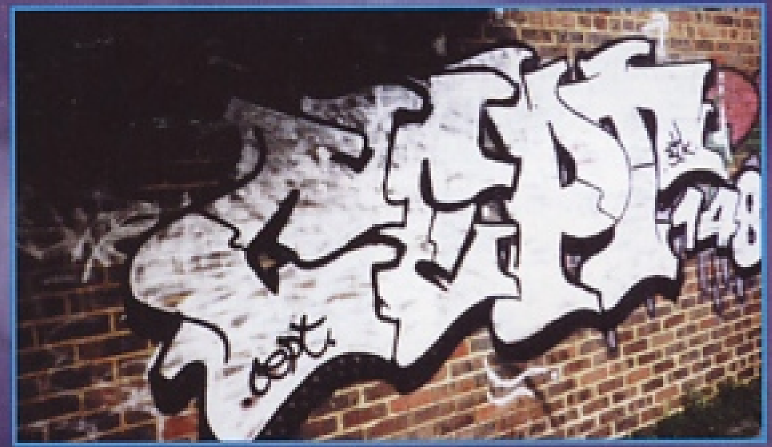

TEACH DDS, ELK PFB (HULME, MANCHESTER -1995)

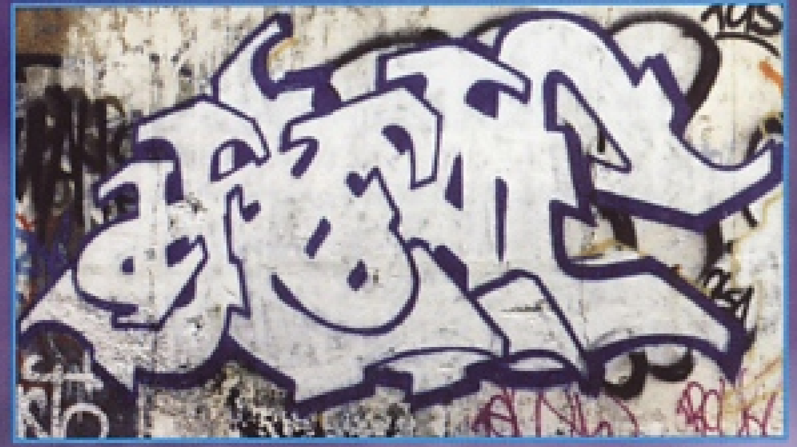


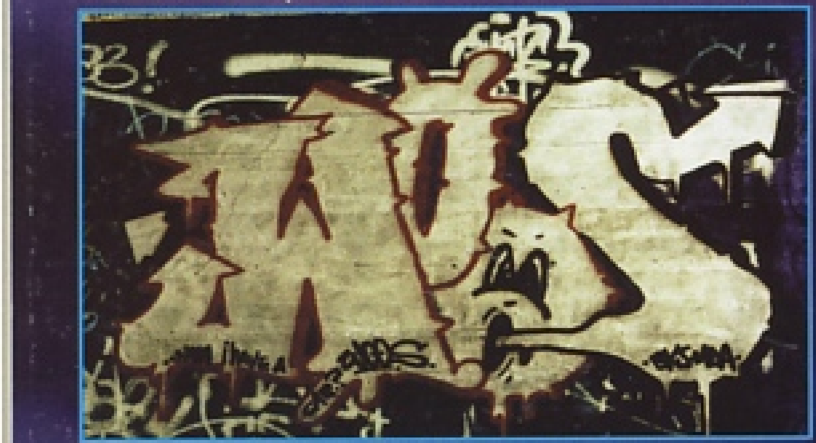

SLAM TBF (NORTH LONDON - 1995)

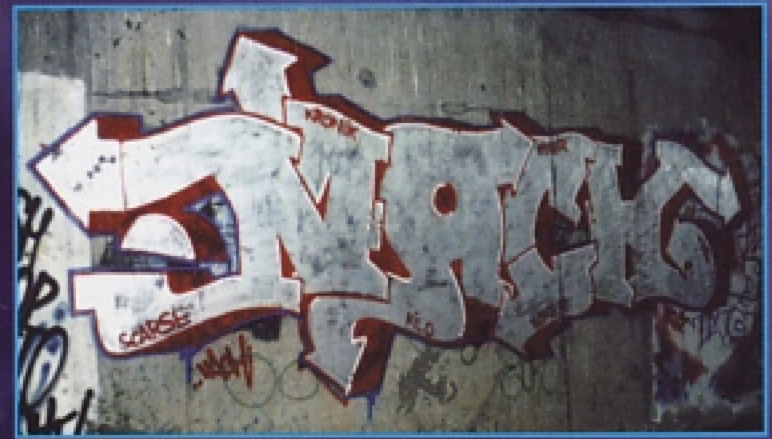

OKER BKS (KENT - 1995)

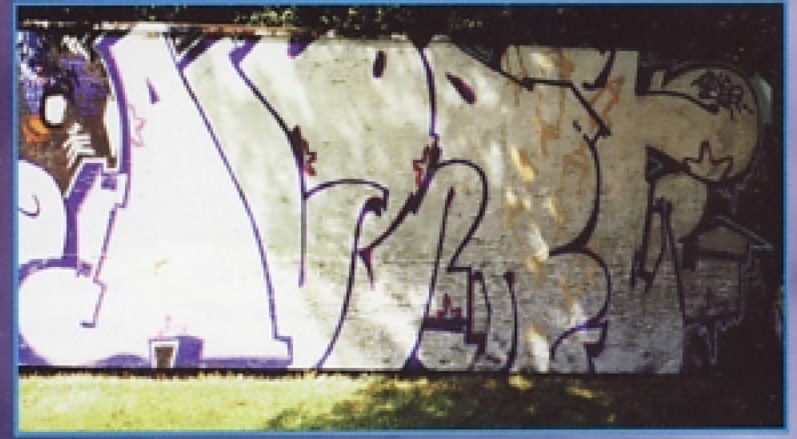

TEACH DDS (HULME,MANCHESTER - 1995)

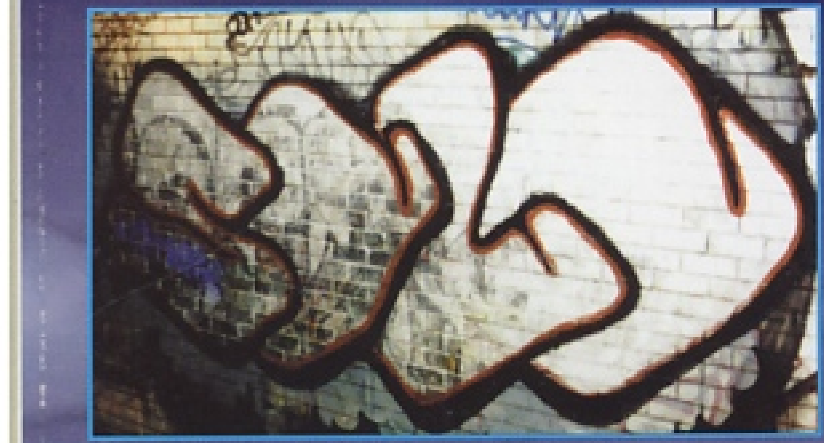

CEPT 148 3TK-CBK (NORTH LONDON - 1995)

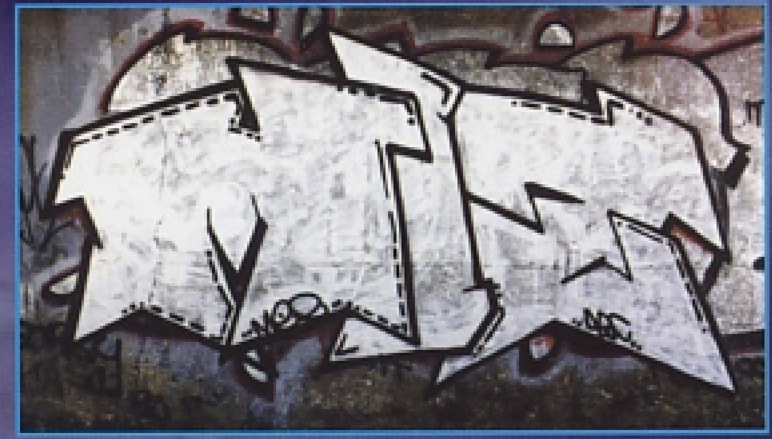

TEN TRC (BRIGHTON - 1995)

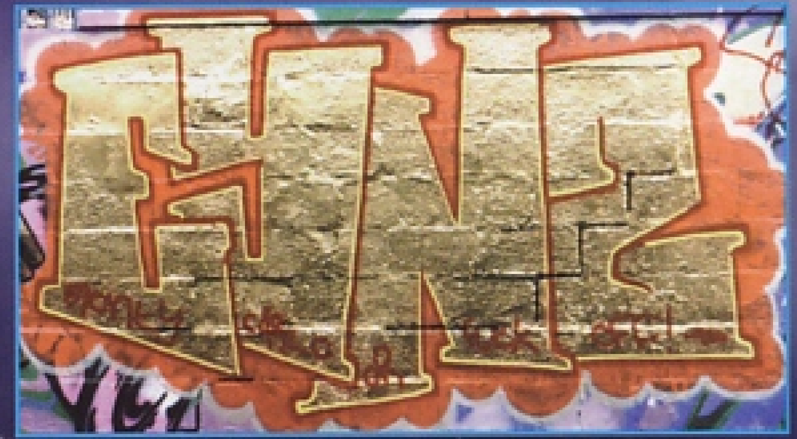

WOOS BKS - MDA (BRIGHTON - 1995)

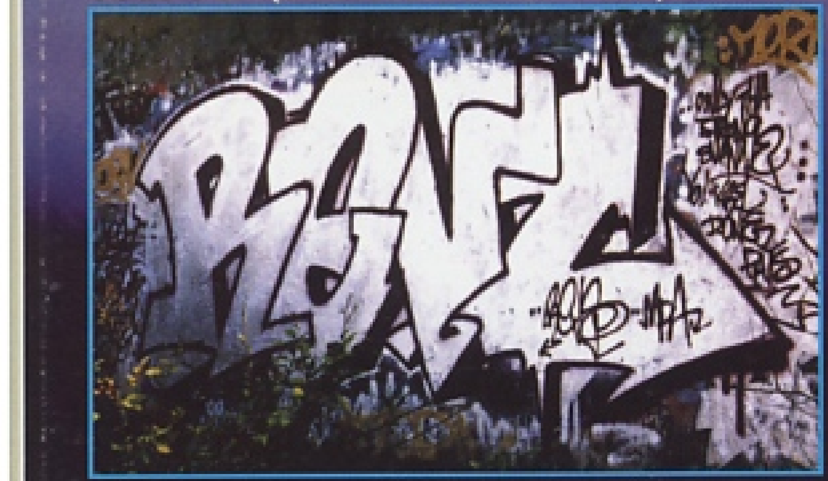

NACH MBA (BRISTOL - 1995)

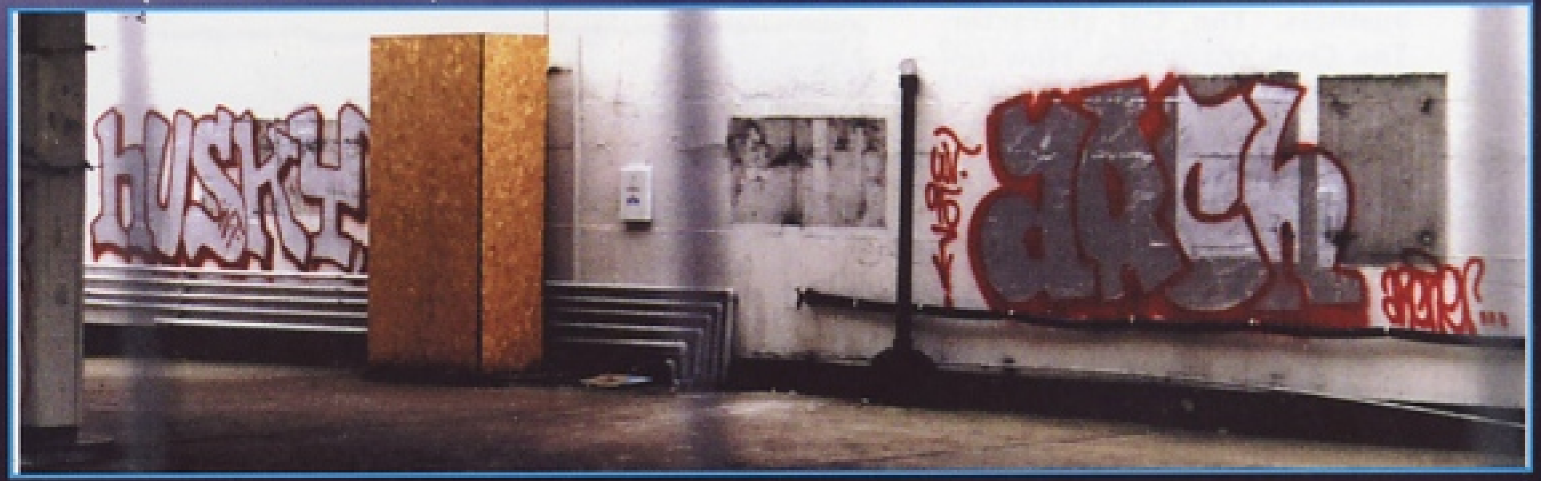

ALERT ILC (DERBY - 1995)

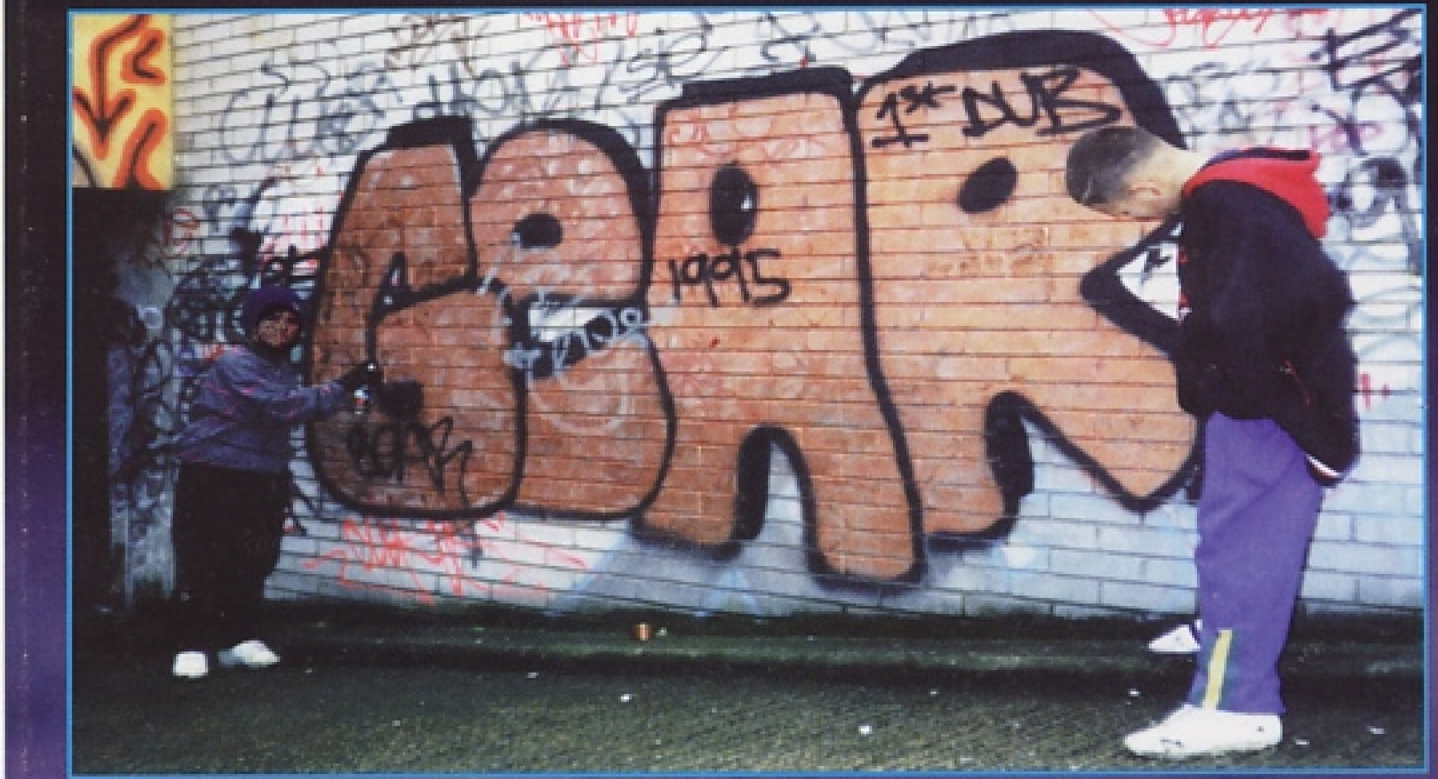

SOLO VOP (SOUTH LONDON - 1995)


MEZ ABF (BRIGHTON - 1995)

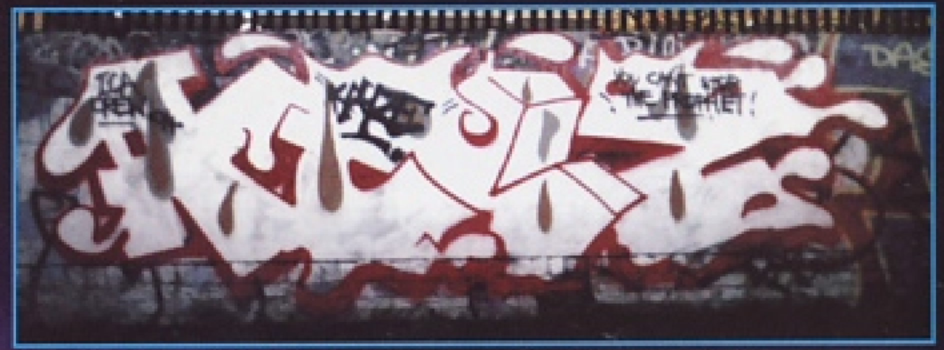

EYNZ BNB (SOUTH LONDON - 1995)

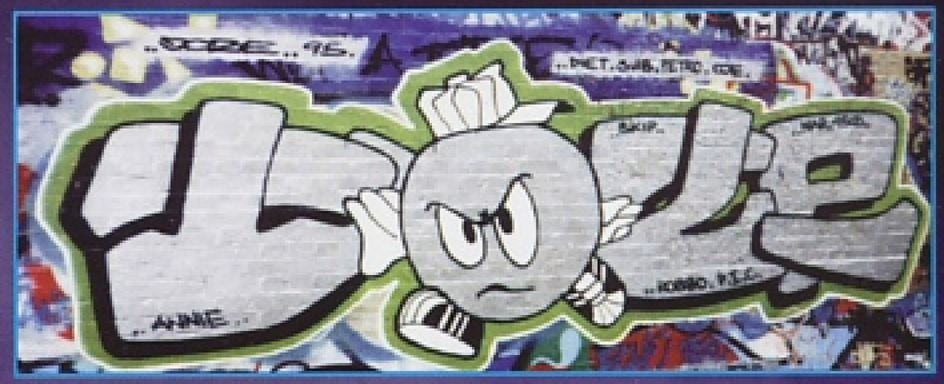

REVZ MDA (BRIGHTON - 1995)

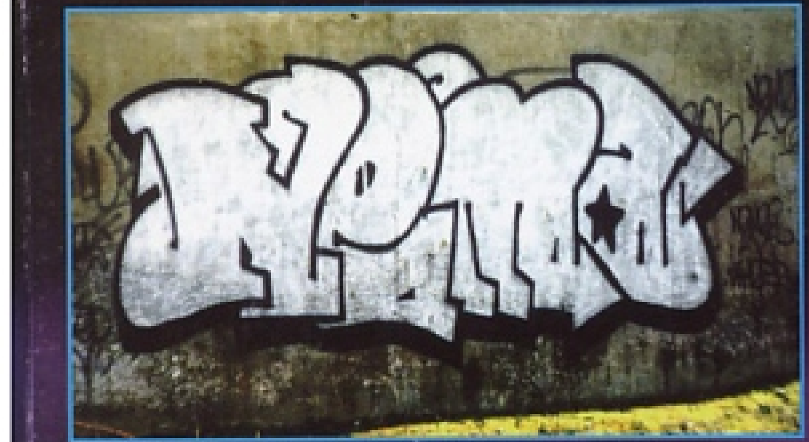

HUSKY WT, ARCH WT-TKS (NORTH LONDON 1995)

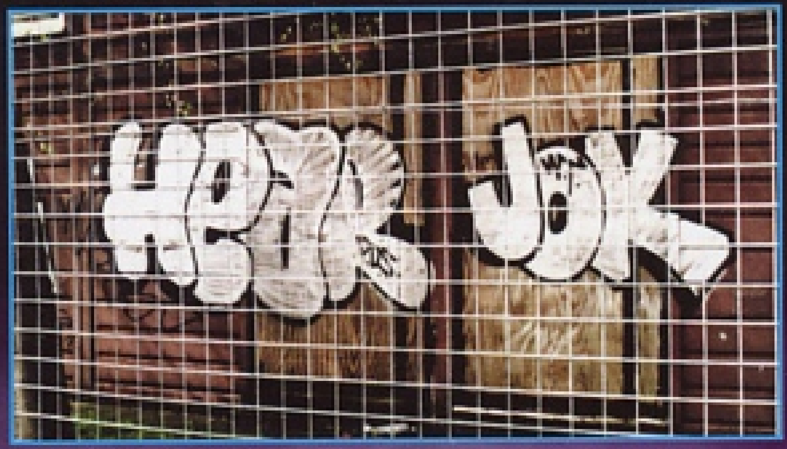


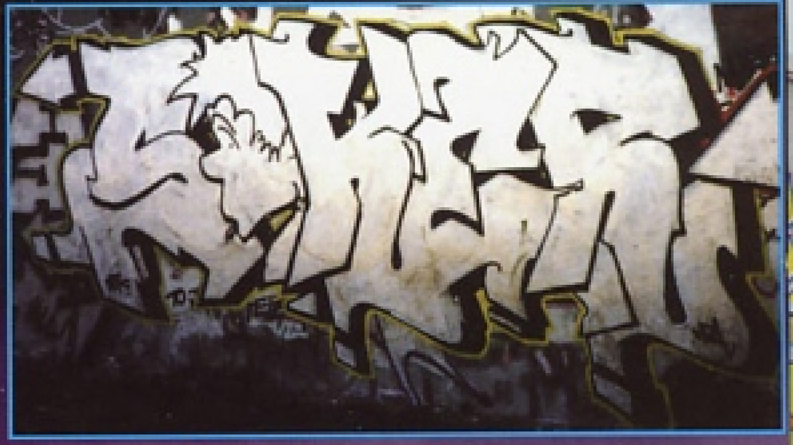
GEAR (AGE 11) FIRST DUB...THE NEXT GENERATION ? (SOUTH WEST LONDON-1995)

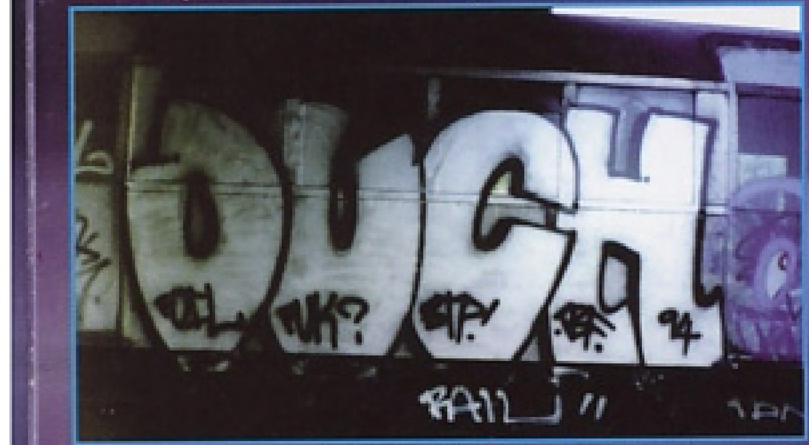

KELZ ICA FROM MANCHESTER (WEST LONDON - 1995)

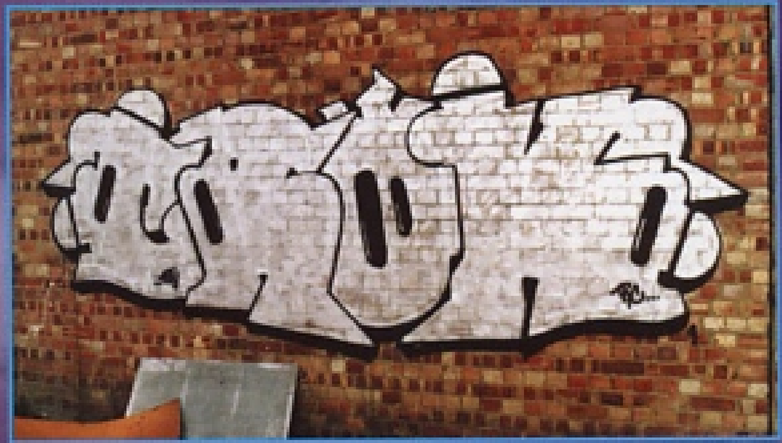

DOZE WRH (NORTH LONDON - 1995)

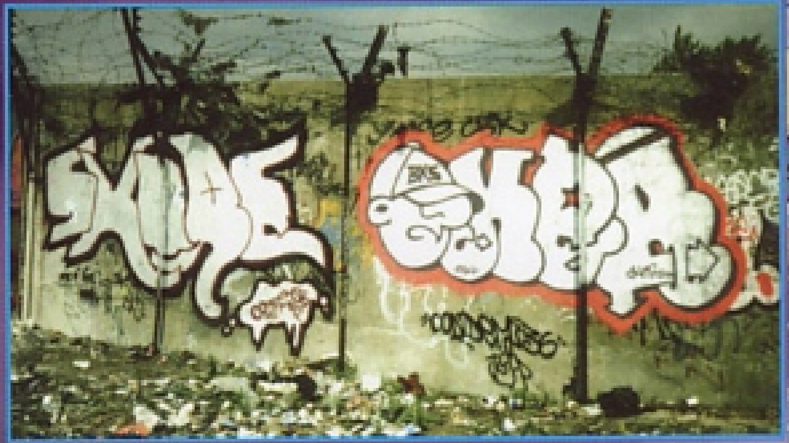

NEMA (BRIGHTON - 1995)

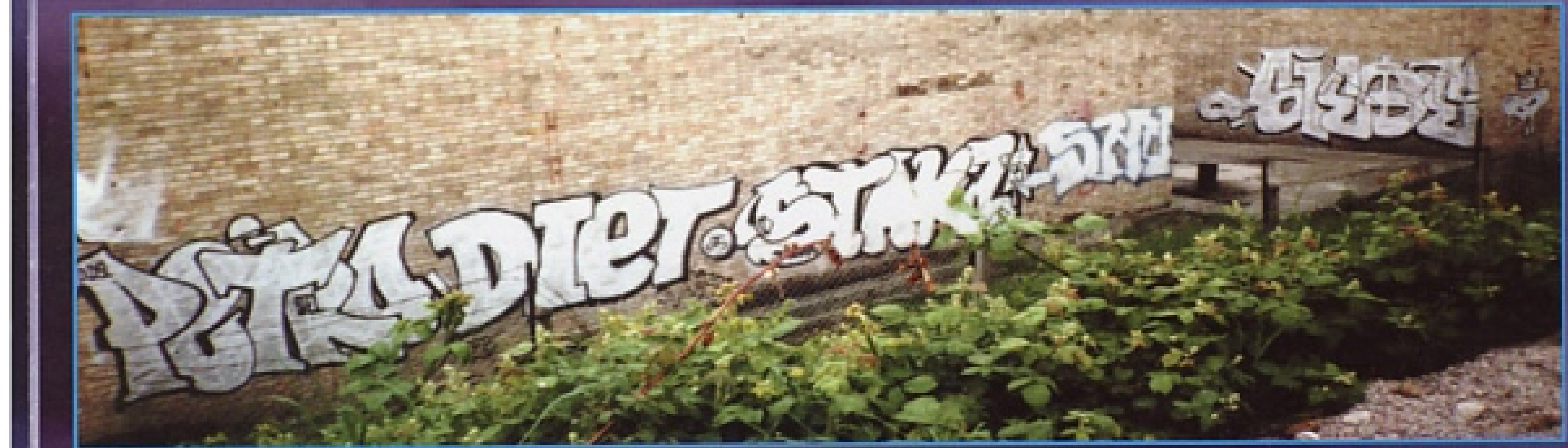

HEAR DDS (HULME, MANCHESTER - 1995)

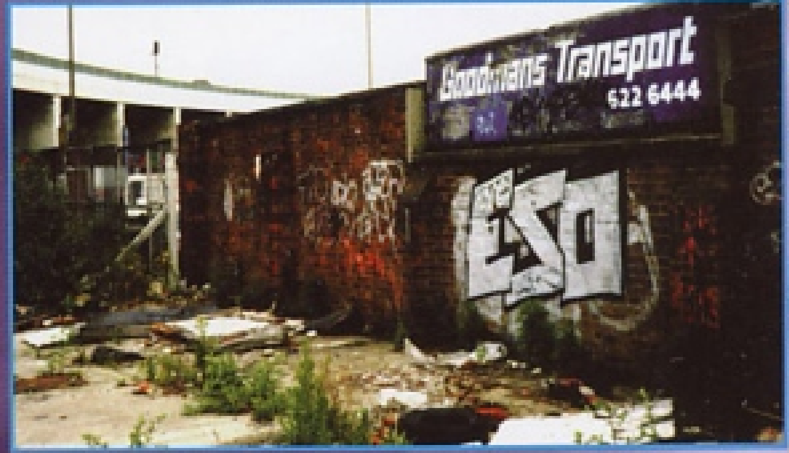

SOKER MBA (BRISTOL - 1995)


OUCH TBF - WT (NORTHERN LINE - 1994)

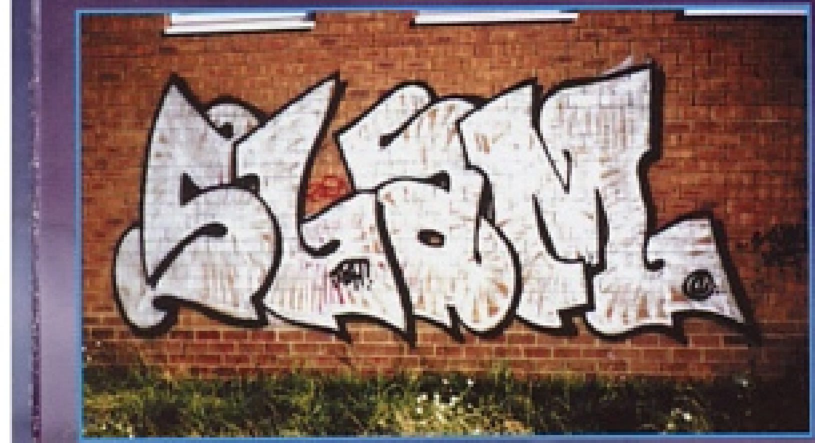

CROK TBF - TRC (SOUTH EAST LONDON - 1995)

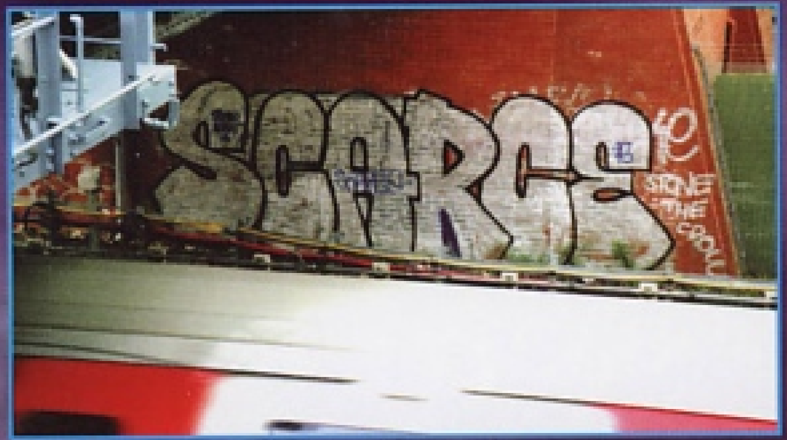

SKORE, OKER BKS (SOUTH EAST LONDON - 95)

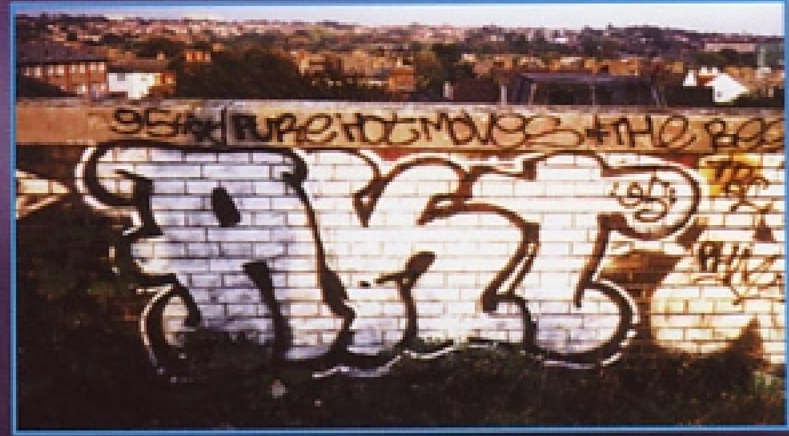

PETRO,DIET,STACKZ,SHUTO,SIEGE - DDS (EAST LONDON - 95?)

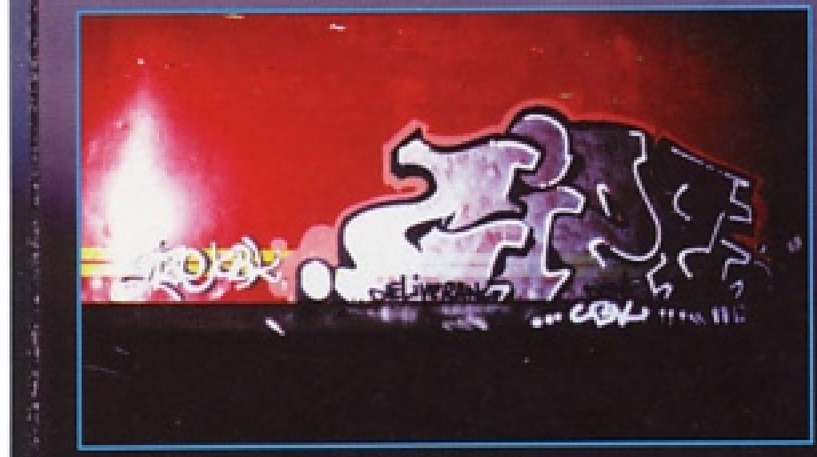


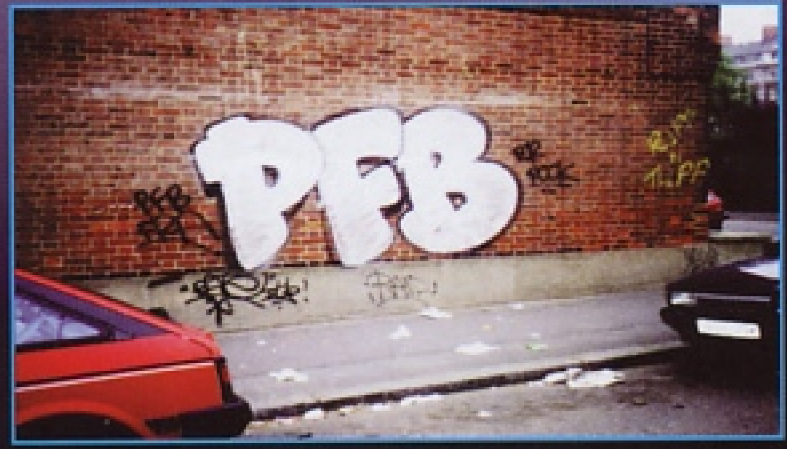
ESO BY ESNO (SOUTH LONDON - 1995)

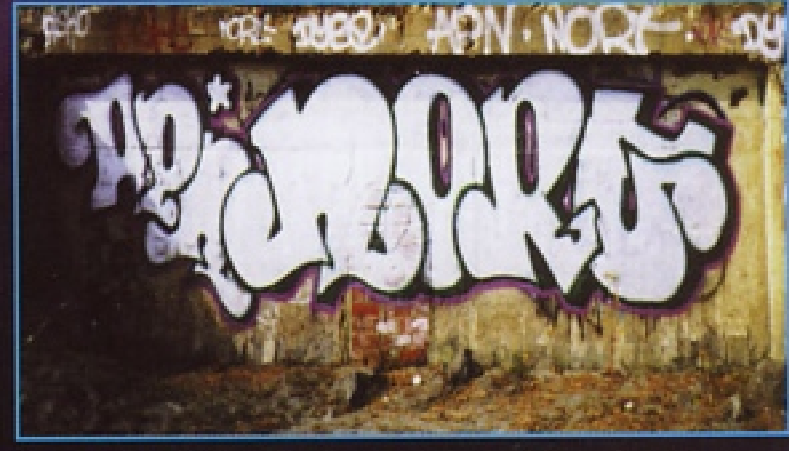

SLAM TBF (NORTH LONDON - 1994)

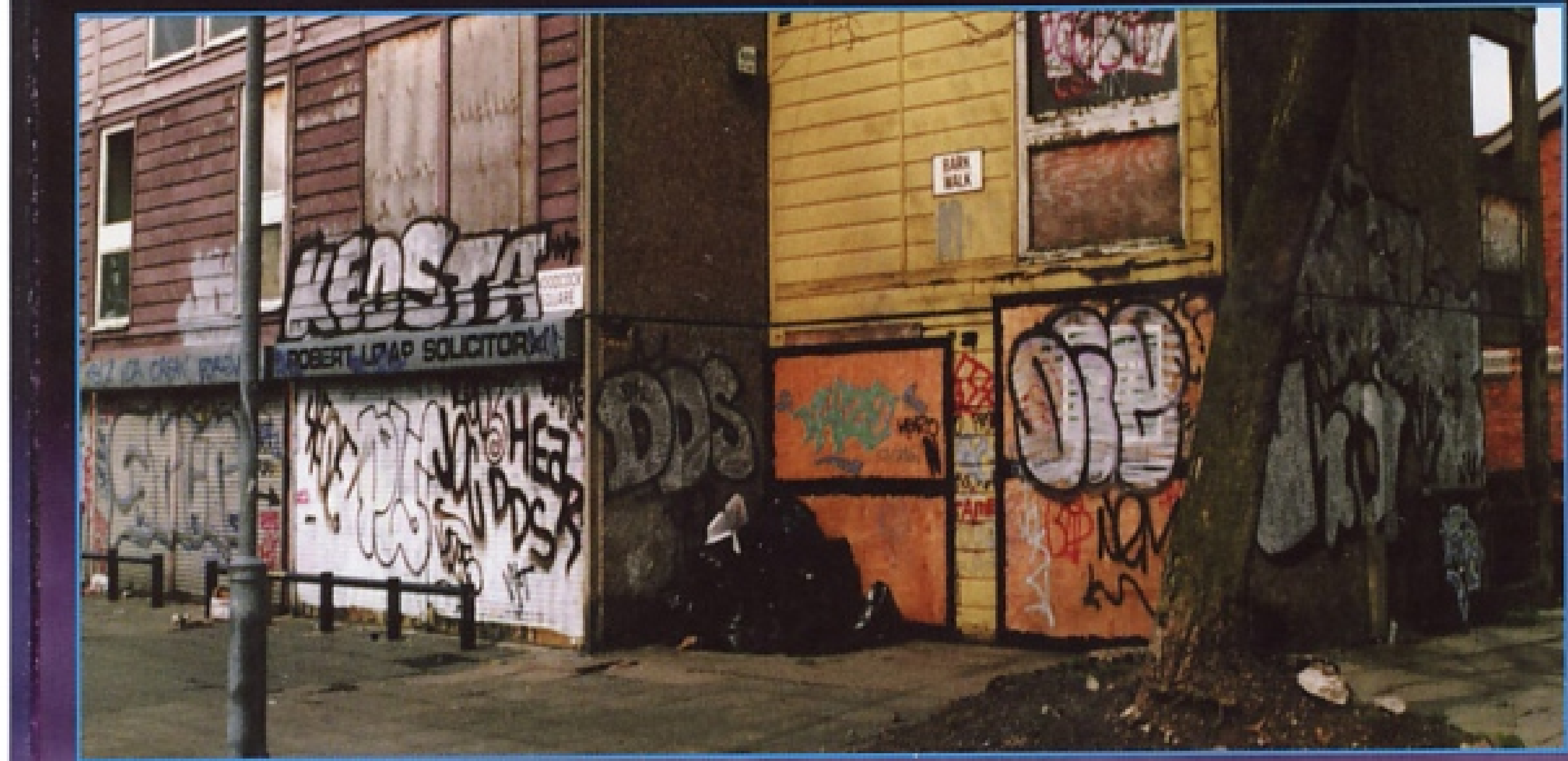

SCARCE (EAST LONDON - 1995)

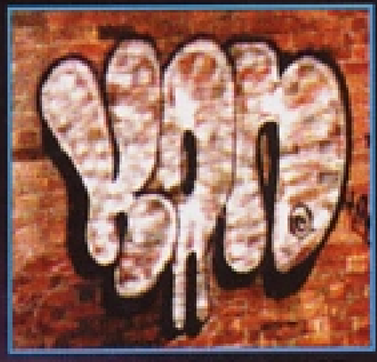

AKT PHM - TBF (NORTH LONDON - 1995)

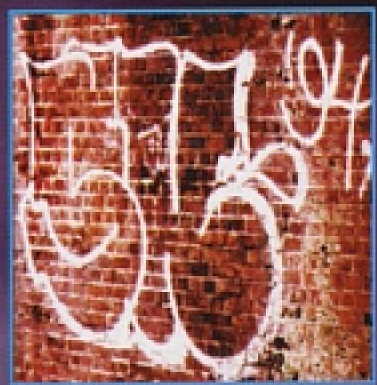

GIZE CBK (LONDON - 1995)

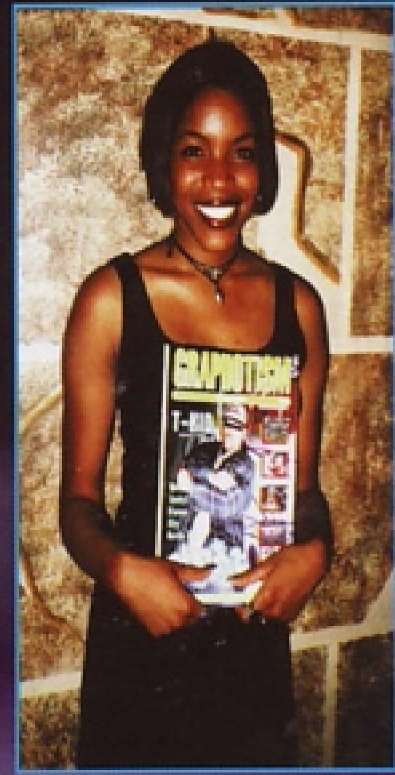

PFB BY FIZA PFB (LONDON - 1995)

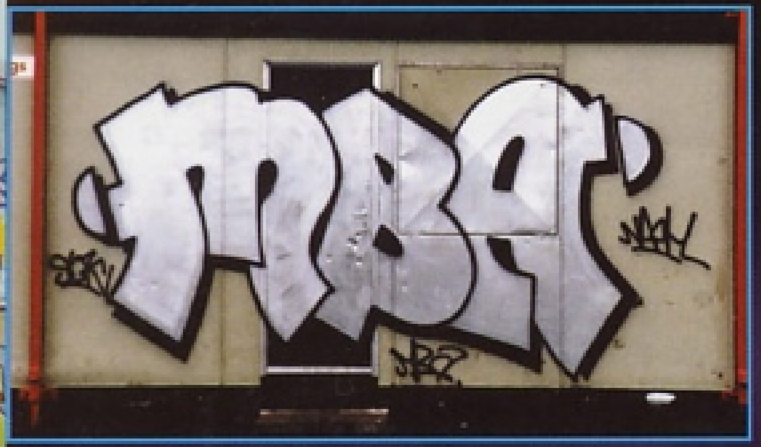

NORT APN (BRIGHTON, ENGLAND - 1995)

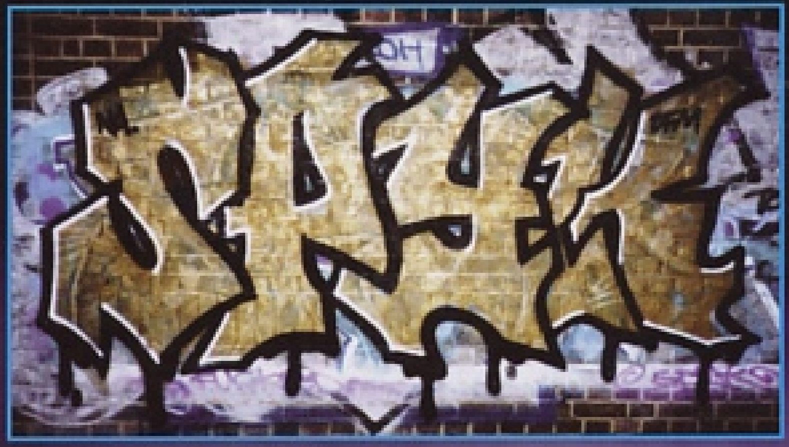

A VIEW FROM BRONXVILLE UK (HULME, MANCHESTER - 1995)

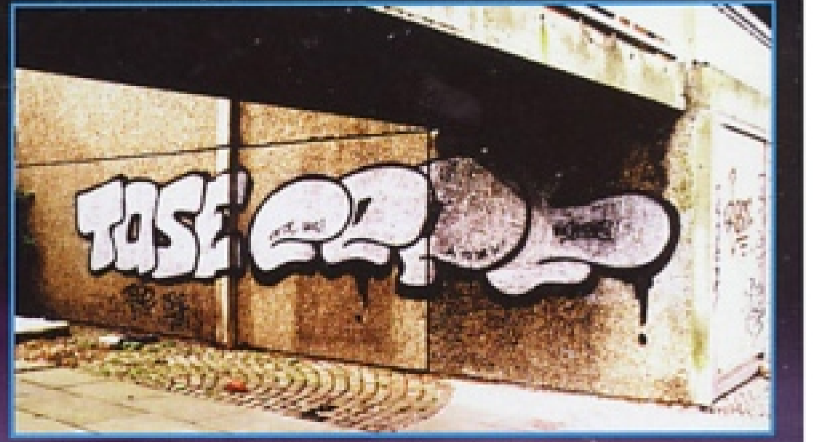

KON TBF THROW UP 95

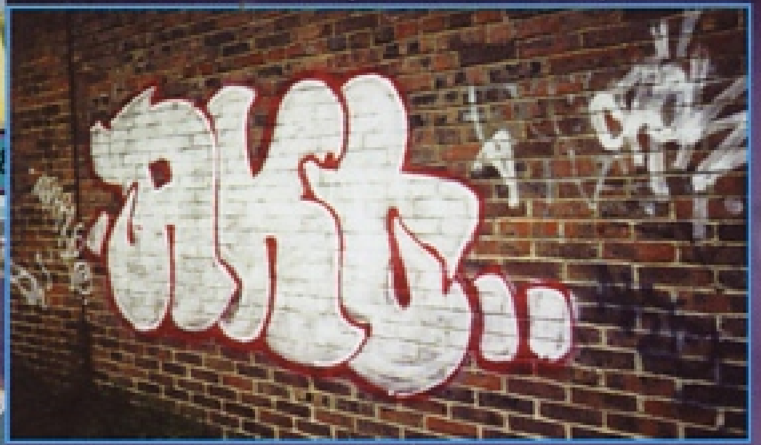

STAKS THROW UP 94

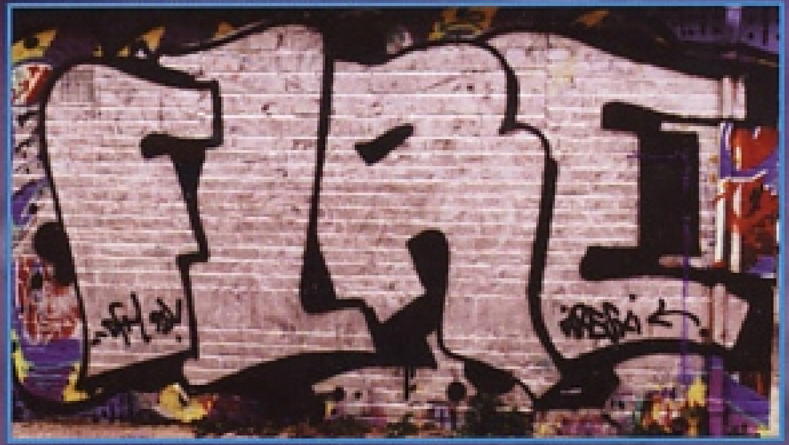

SORT AT MAXIMUS 95

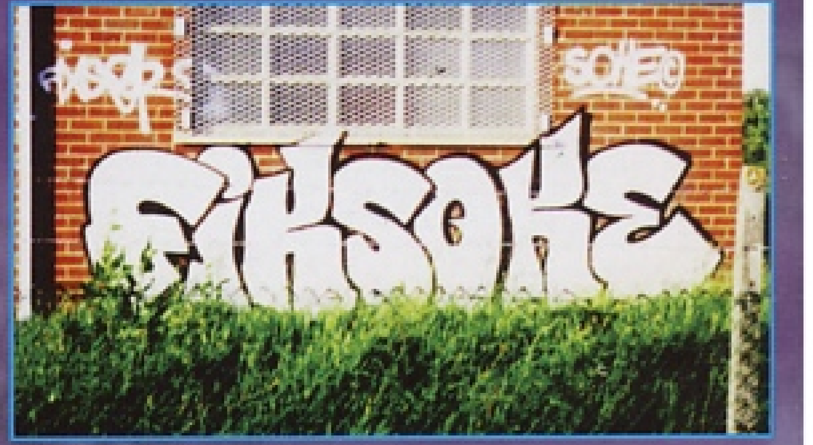

MBA BY SOK, NACH (BRISTOL - 1995)

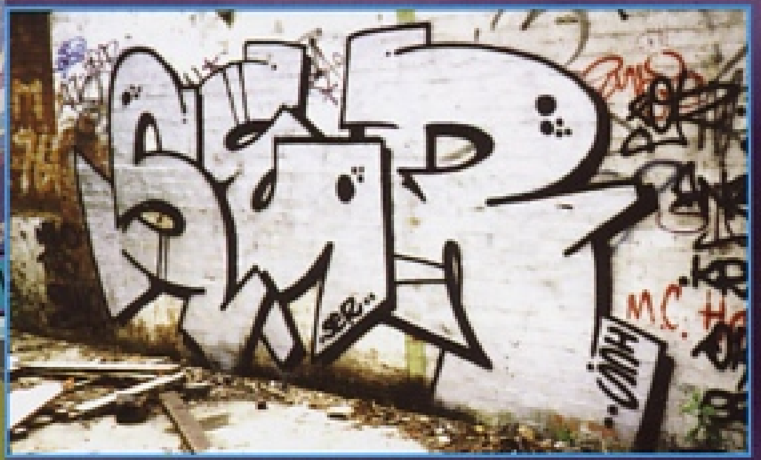

SPYK NA (KENT 1994)

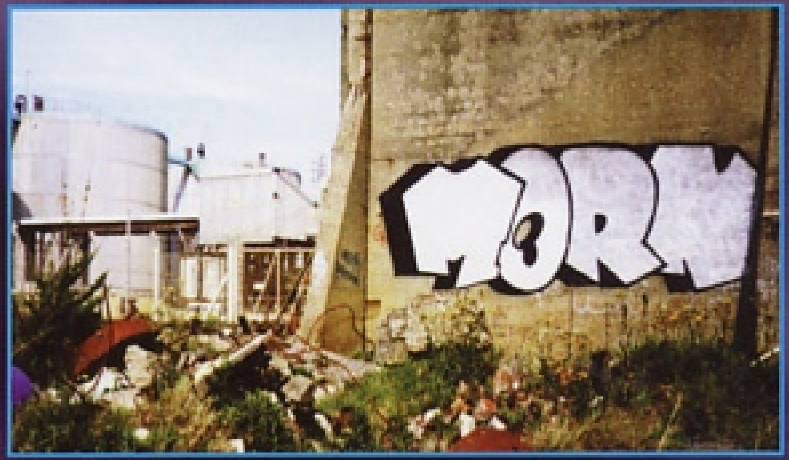

TASE,CEPT CBK (HULME, MANCHESTER - 1995)

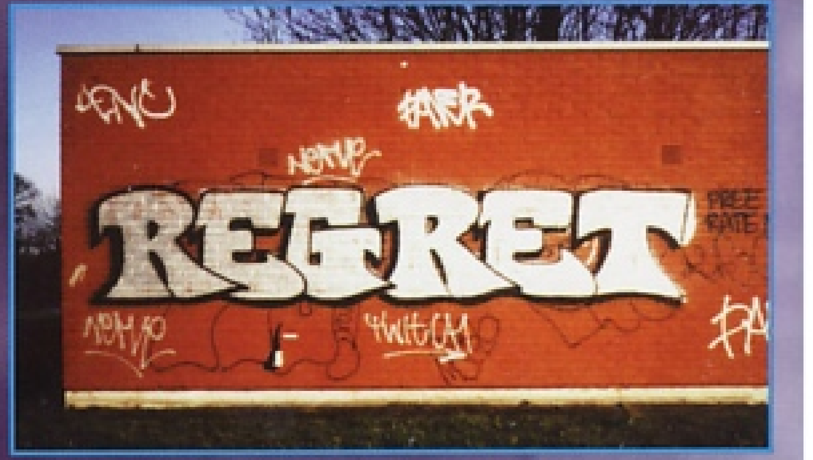

AKT TBF - PHM (NORTH LONDON -

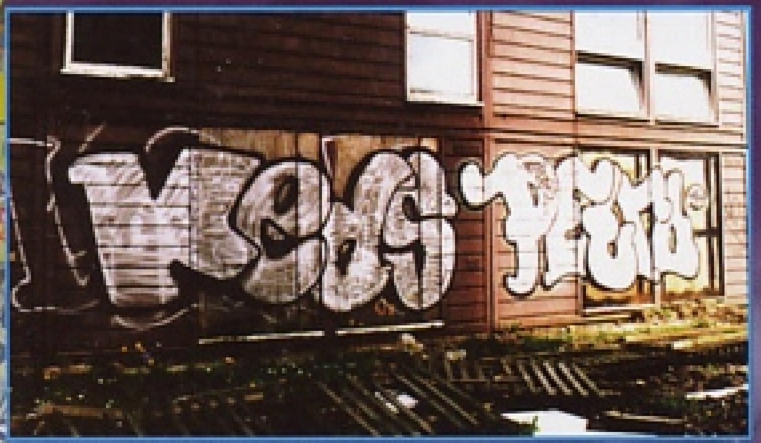

FIRE (BRIGHTON 1995)

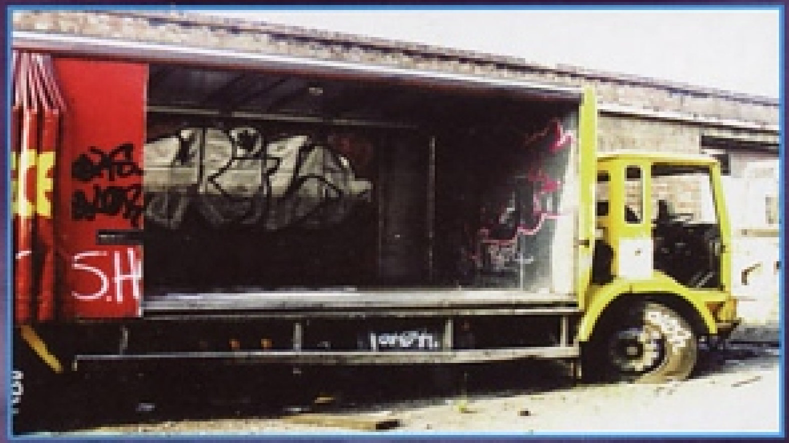

FIKS,SOKE (EXETER 1994)

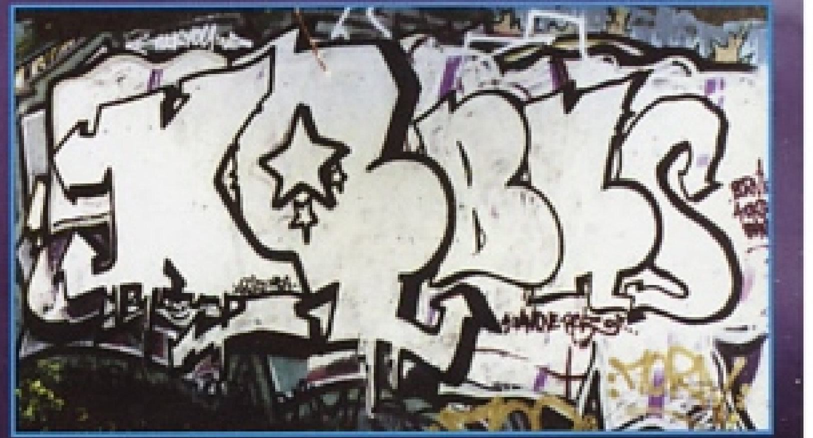

SER ICS (SOUTH LONDON - 1995)


MORN (BRIGHTON 1995)


REGRET (SOUTH LONDON - 1995)

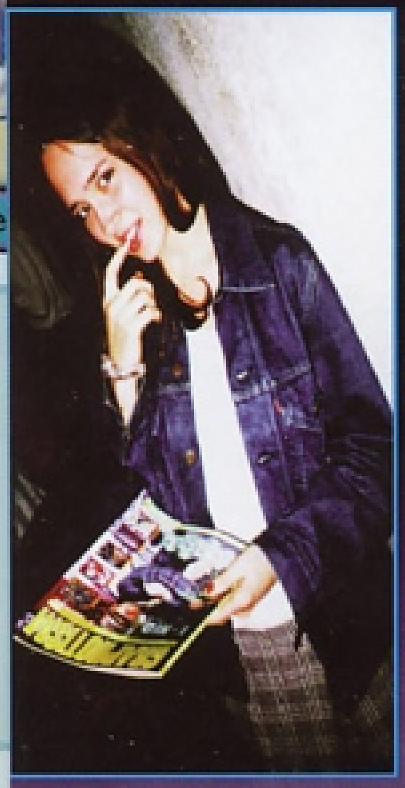

KEDS, PETRO (HULME, MANCHESTER - 1995)

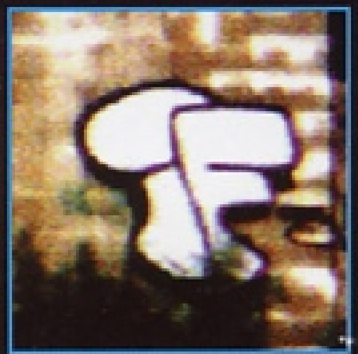

KILO, CROKS (SOUTH EAST LONDON - 1995)

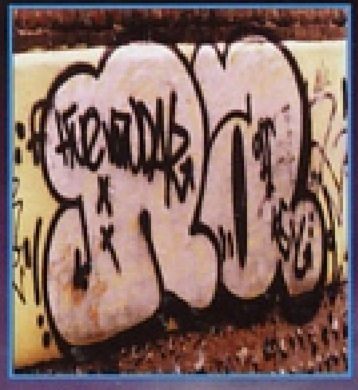

KR BKS BY KREL (BRIGHTON - 1995)

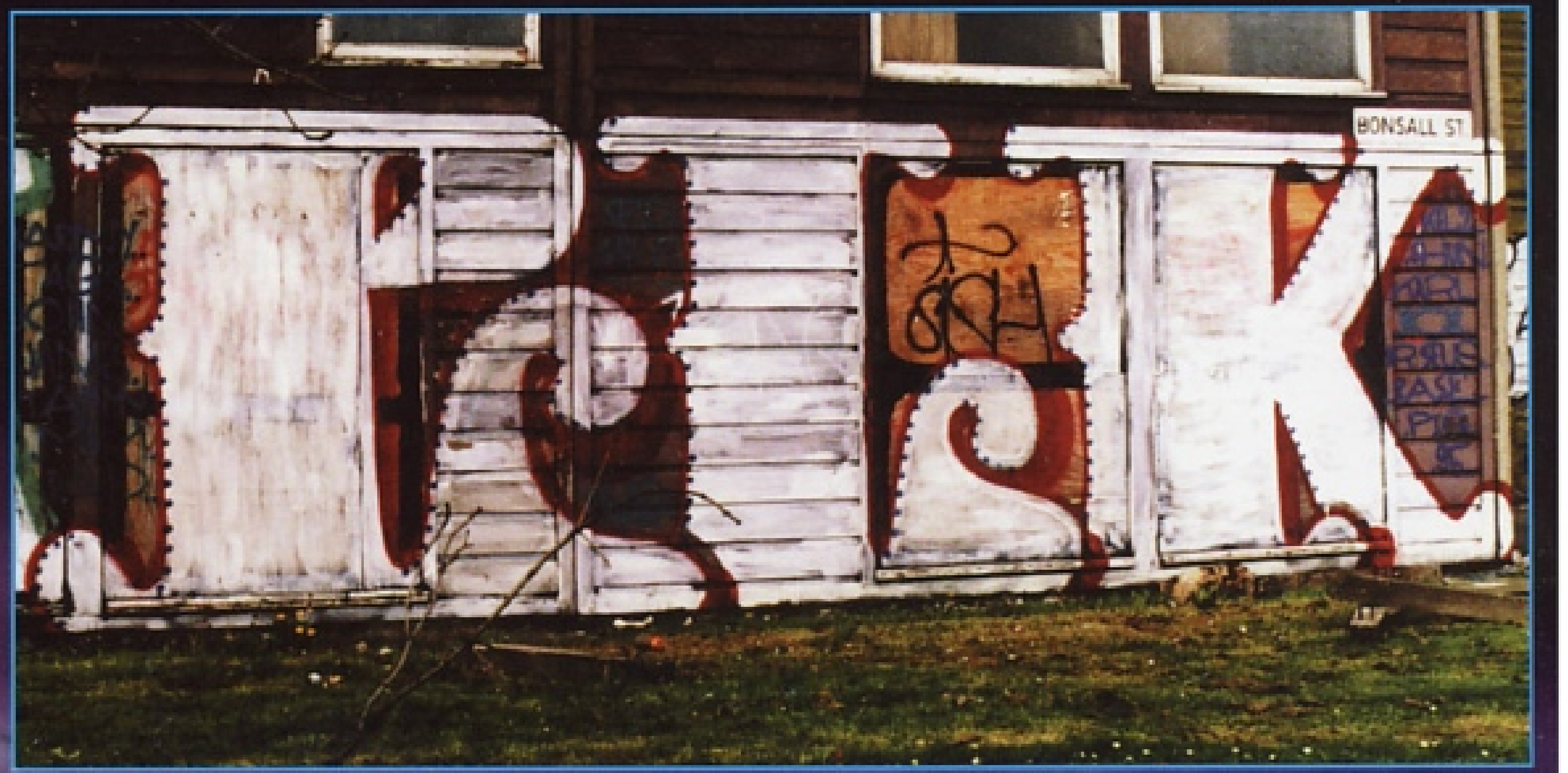
SOUP WT (NORTH LONDON - 1995)

KOOZA DDS (WEST LONDON - 1995)


JO AT FUNKIN' PUSSY
AFRICA CENTRE - 1995


IF PFB THROW UP 95


NEMA THROW UP 95



ELK PFB (HULME, MANCHESTER - 1995)

Busy, Busy.. Kwest, Battersea Bridge 95

Heart wildstyle by Rize • Grove Park, South London

Legend Zephyr still representing in 95

Our House • The ILC Craze, Alert, Pulse & Dash • 95

S.I.N Cru. Shok. with the ill characters. Crystal Palace

Madness. scenes straight from France. Jeax 1994

Dash opens the ToyBox with Pulse and Craze. Masturbation of the Mind in Nottingham, ILCrew 94

Yikes. Mode2: Original London Chrome Angel. Tufnell Park.

Crock

Doze. We Rock Hard. North London

The Boom Bip shit... Snatch One..No equal, The Latino Soy.. Echo, APC ModeTwo ..The South London Original with the whole of the world on the nut sac. Fulham West London, Summer 1995

Live from the Livingston Event in the Highlands of Scotland. This one by K.Line, Darco Gor, Mode 2 & Sharp

At the Flavo Park in Amsterdam a joint Anglo-Dutch affair takes out the whole wall ...Phenc, Kush, Skore, Fluke, Get, Kar, Kilo & Tener.

Once more with the bagpipe business.. Derm, Stylo, Shok & Prime. Livingston 94

Cutting the Bullshit, Rockin shit even without the Colourscheme. Skore Crock & Kilo. Fulham 95

Swet One.. Graffiti Gangsterz, Denmark 94

Wild West action from the original Dutch Master Delta INC 95

Alert Trasie' Red Alert. in Living Colour Nottingham 95

Graffiti California style. Baywatch 95

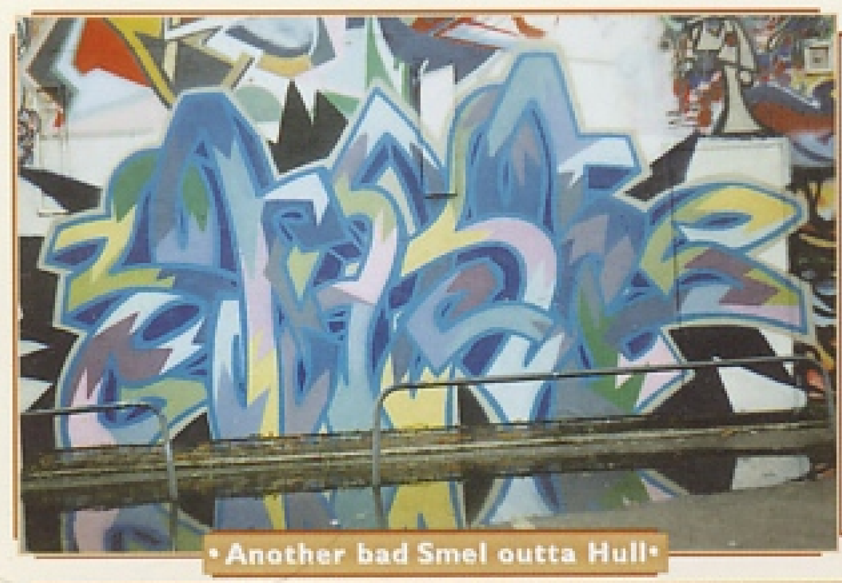
ROCKIN LEZZA'S!

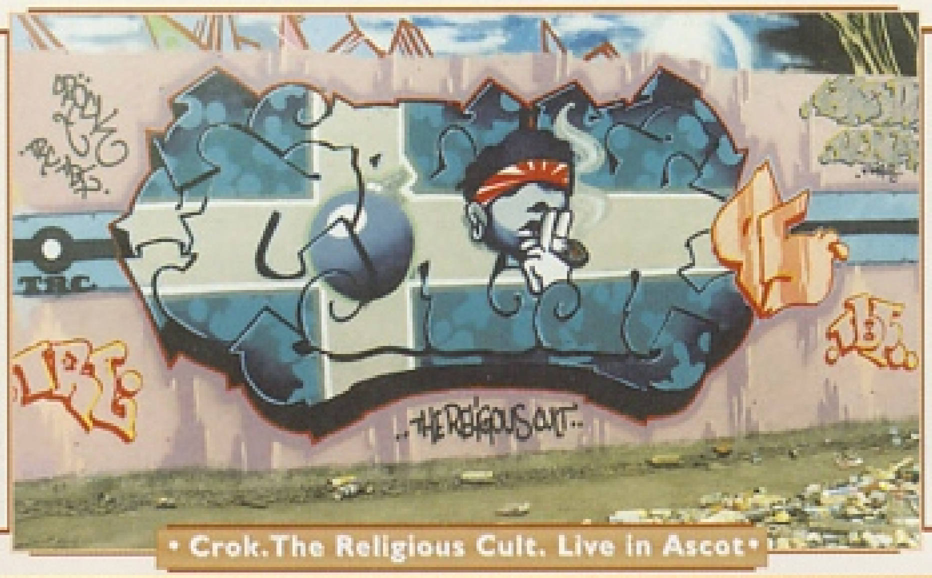
From the North..

Broken Home.. Paint on Polished wood 9 L Luxury Pullman cars get an alternative to the Royal Crest.

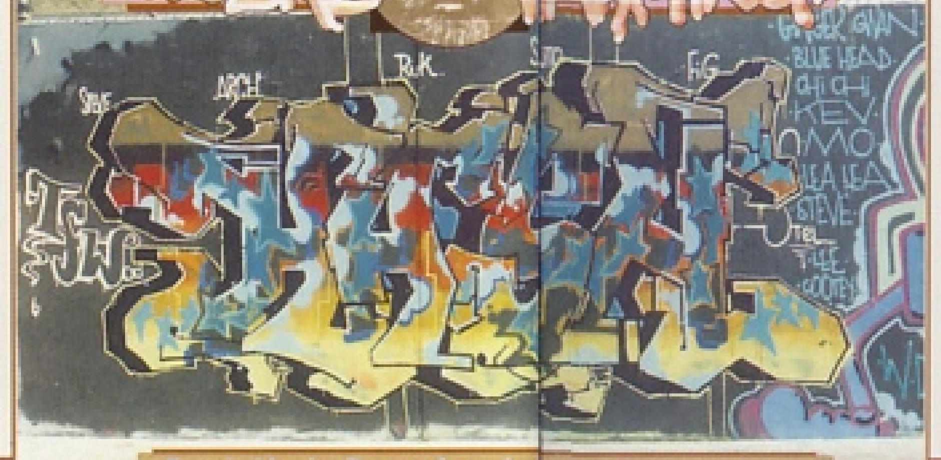
and once more.. Agent 007 pulls off another success story. 94

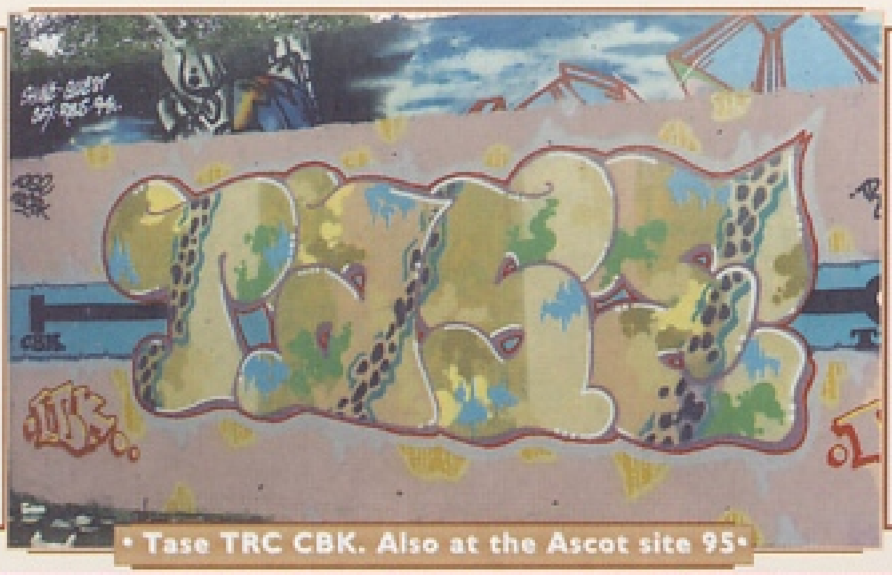
To the South..

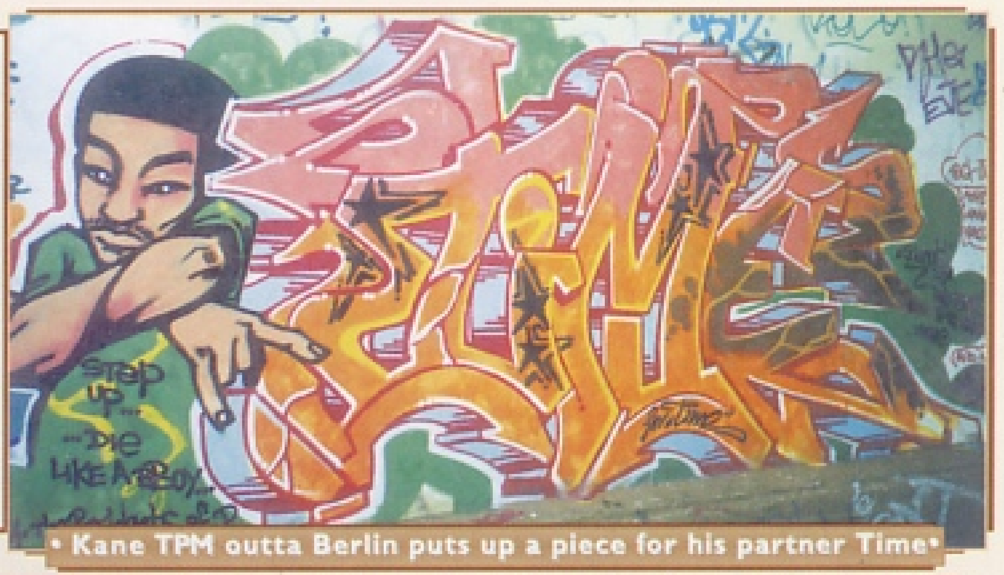

• Another bad Smel outta Hull •

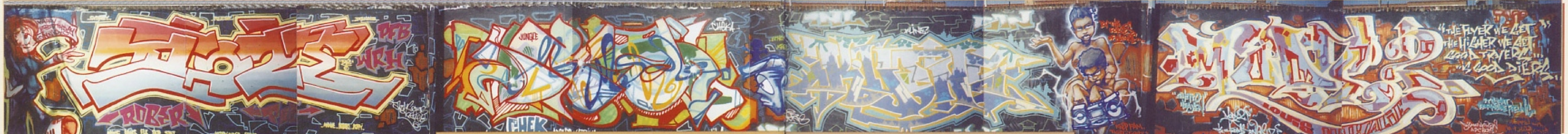


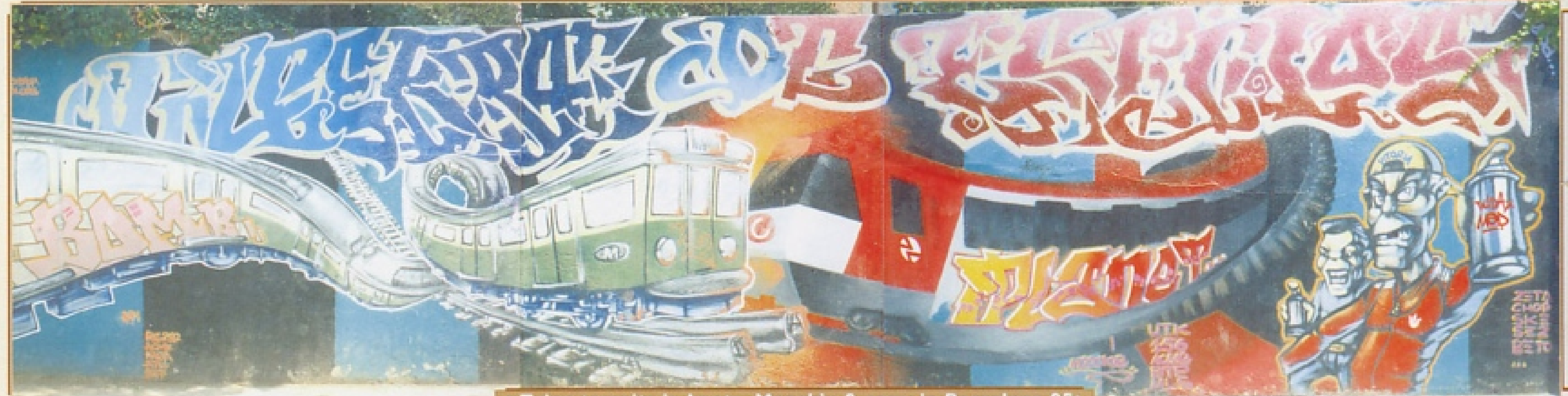
• Crok. The Religious Cult. Live in Ascot •

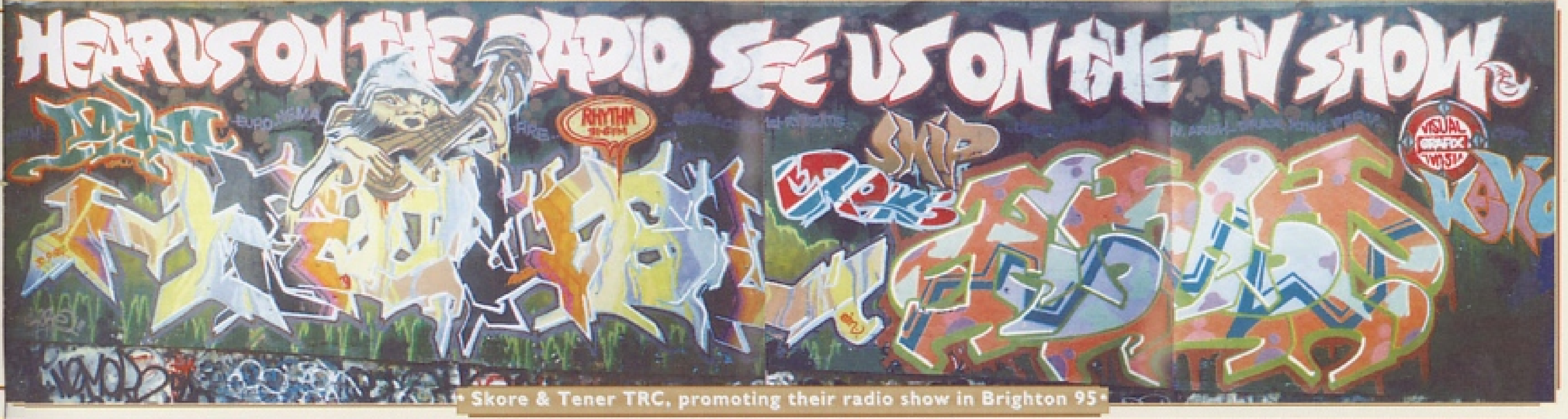

• Fresh Hash. Part of a who wall at Fulham 95 •


• Tase TRC CBK. Also at the Ascot site 95 •

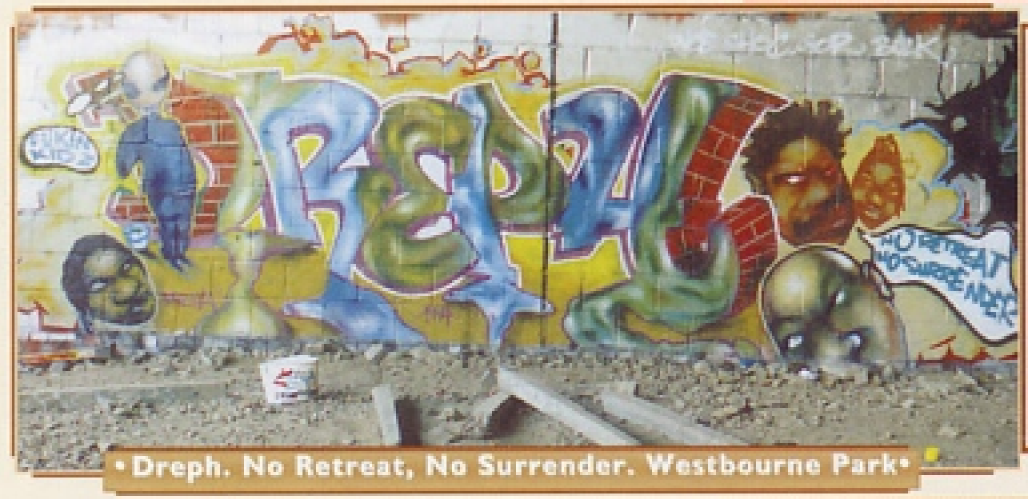

• Kane TPM outta Berlin puts up a piece for his partner Time •

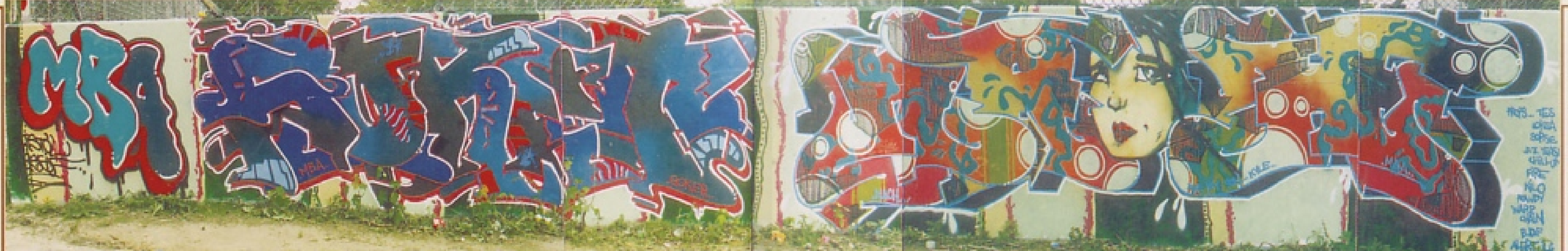

• Character by Seize. Doze WRH. CKA by Check. Keens by K.Line. Mode2. Blowing up the pit in Ladbroke Grove, West London 95 •

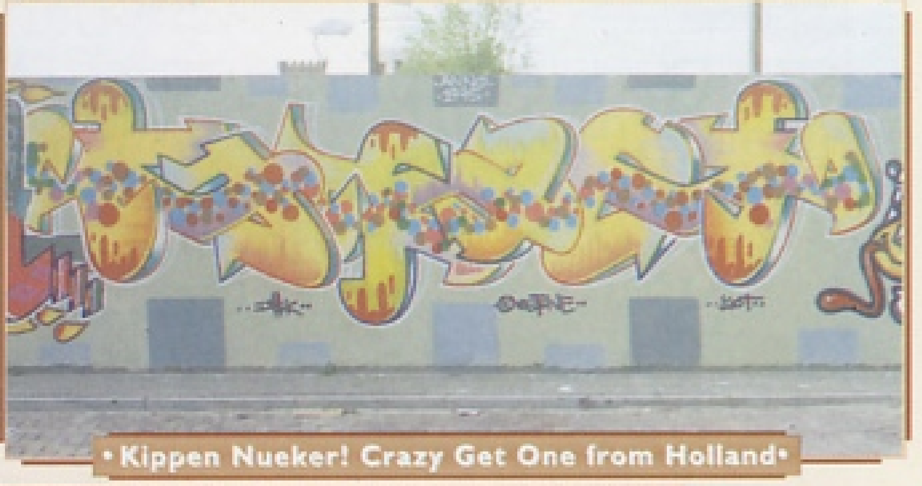

• Tying transits in knots, Moockie & crew in Barcelona 95 •

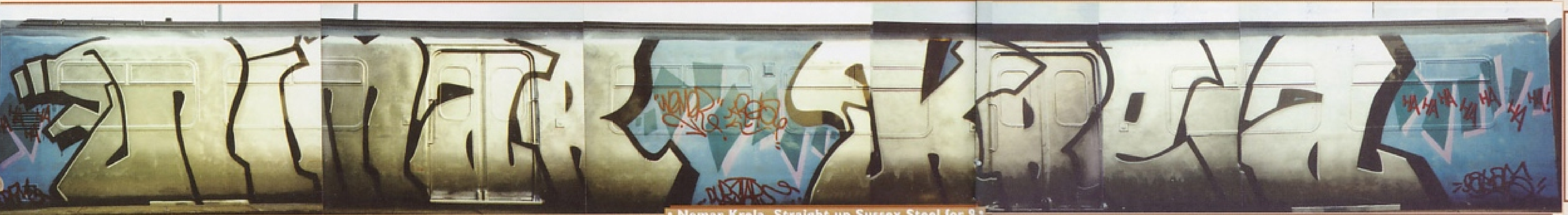


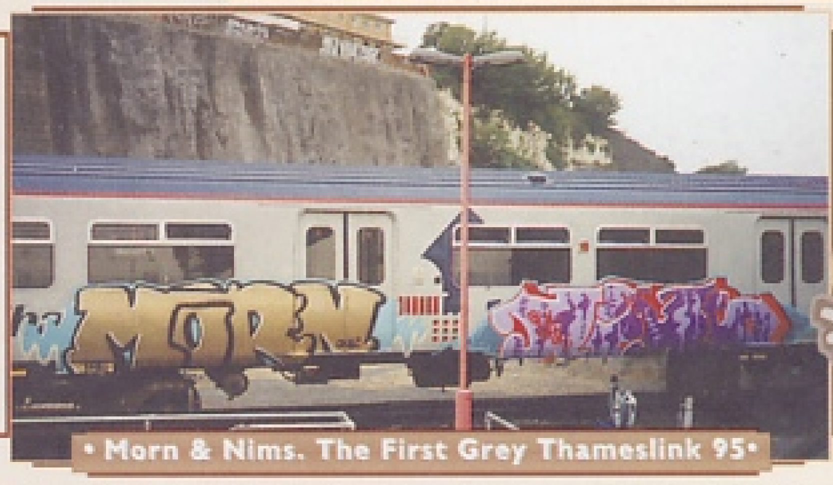
• Skore & Tener TRC, promoting their radio show in Brighton 95 •

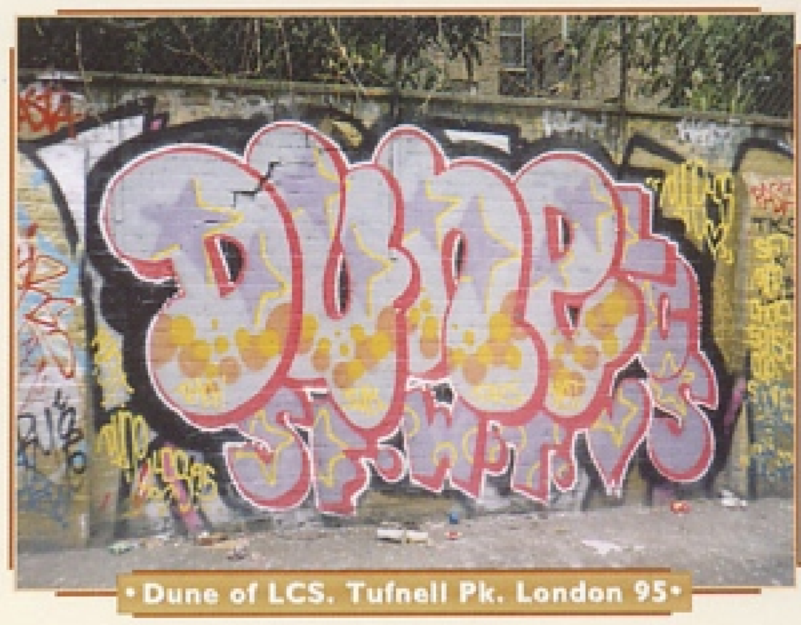

• Dreph. No Retreat, No Surrender. Westbourne Park •

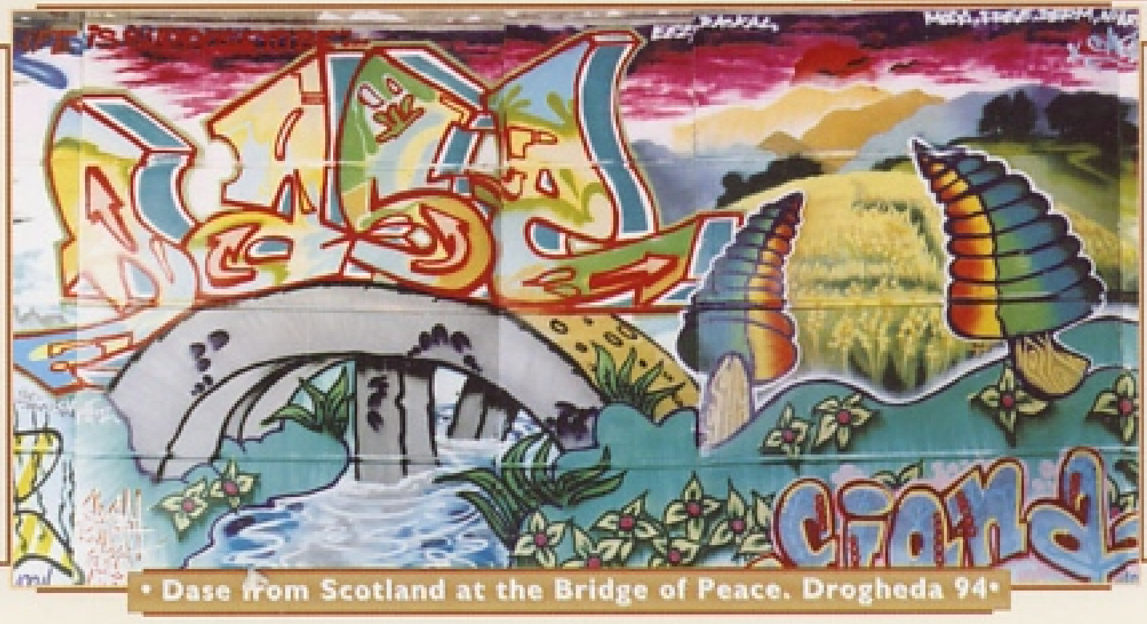

• Soker & Nach at Ascot 95. MBA crew representing Bristol 95 •

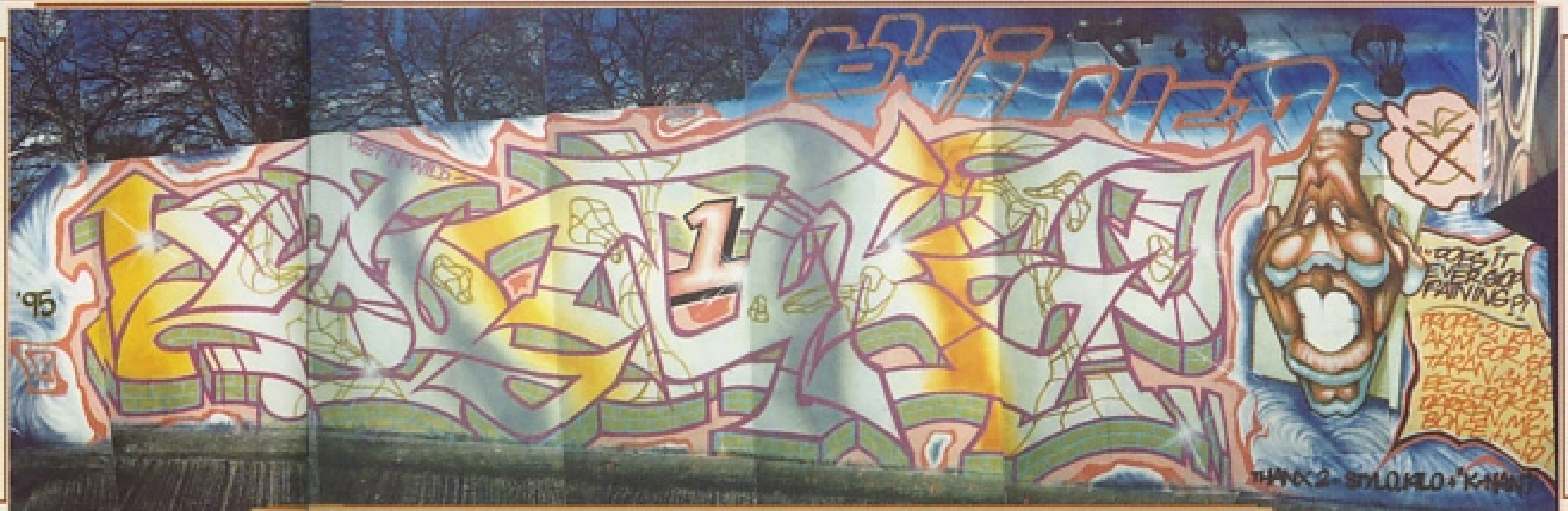

• Kippen Nueker! Crazy Get One from Holland •

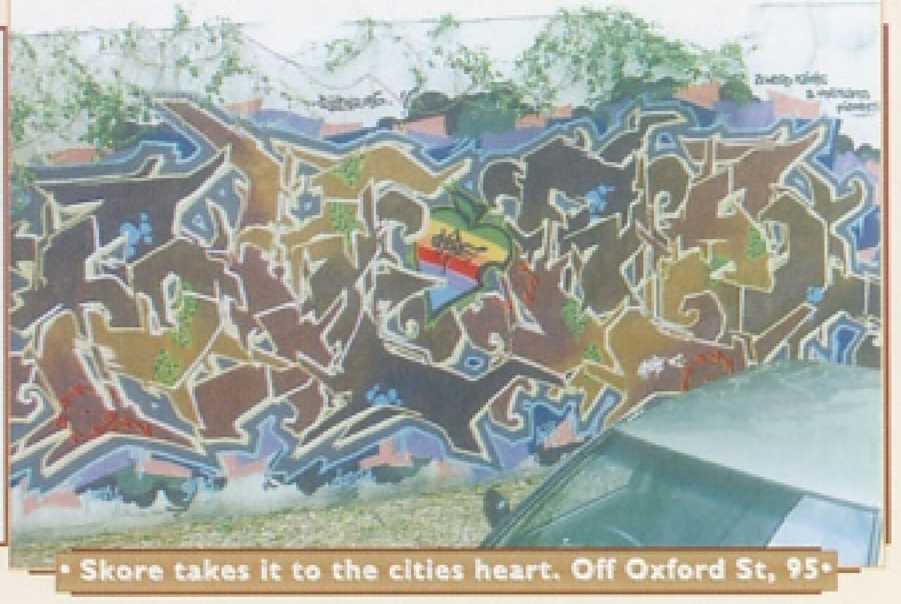

• Nemar Krela. Straight up Sussex Steel for 9 •


• Morn & Nims. The First Grey Thameslink 95 •


• Dune of LCS. Tufnell Pk. London 95 •


• Dase from Scotland at the Bridge of Peace. Drogheda 94 •


• Sho 1 BYI HCD & his parachuting apples. Crystal Palace. South London. 95 •

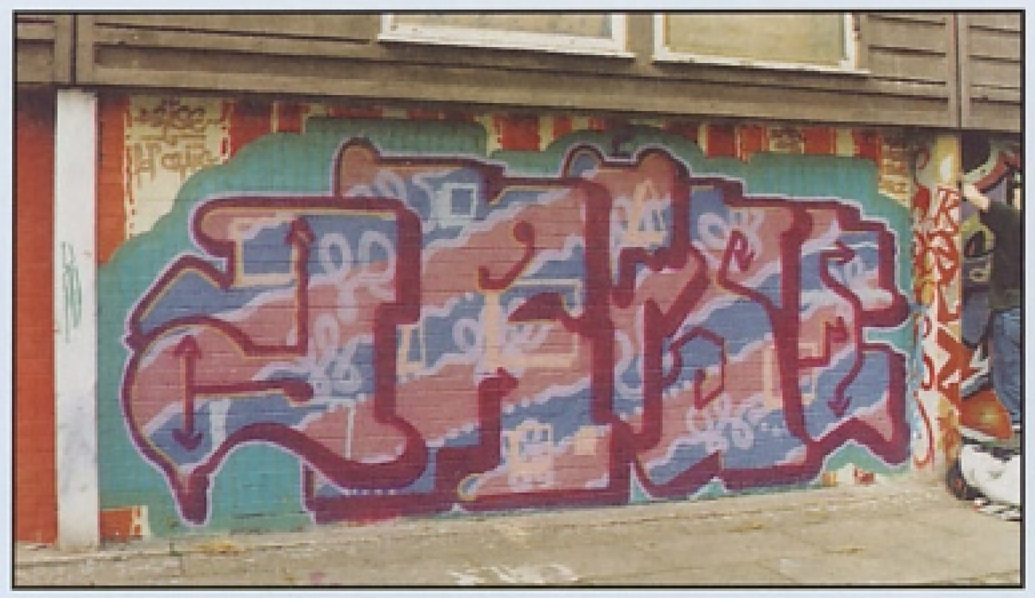

• Skore takes it to the cities heart. Off Oxford St, 95 •

HULME

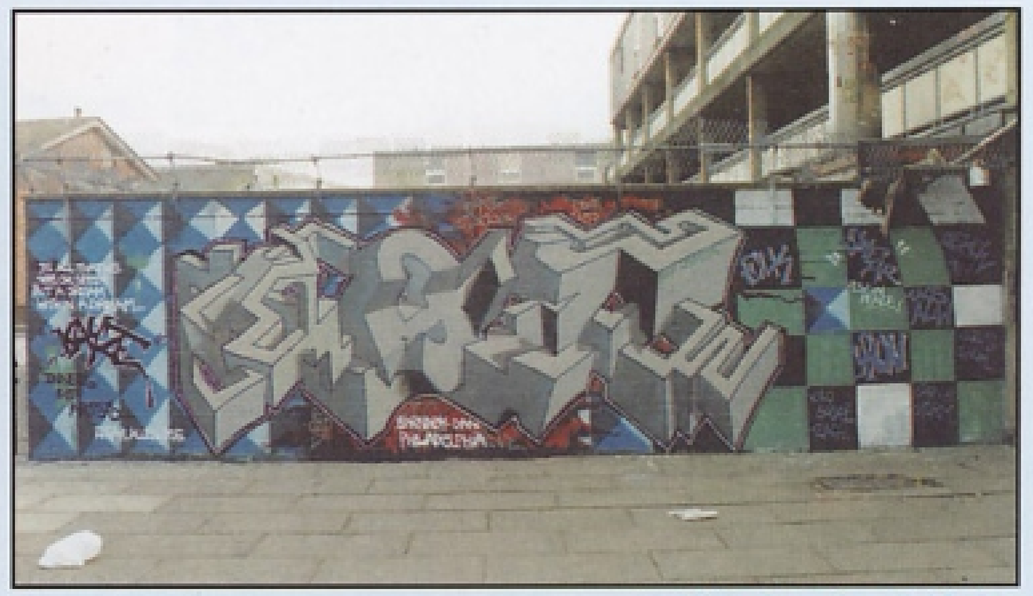
MANCHESTER SMEAR JAM '95

From the Rooftop..
To the Floor..

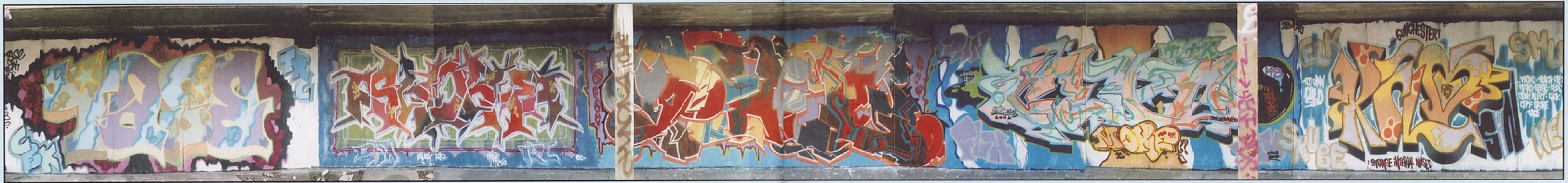
Words by Kelz **Pictures** by Kilo



Arise. Manchester's Rent-a-thief.

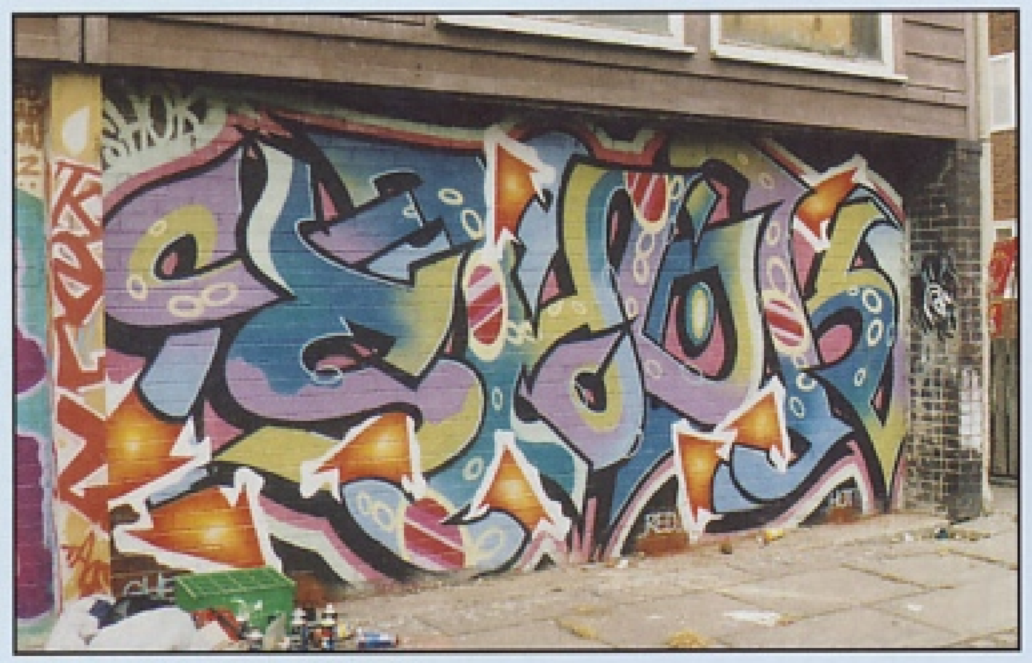


Kelz. Organiser & Native

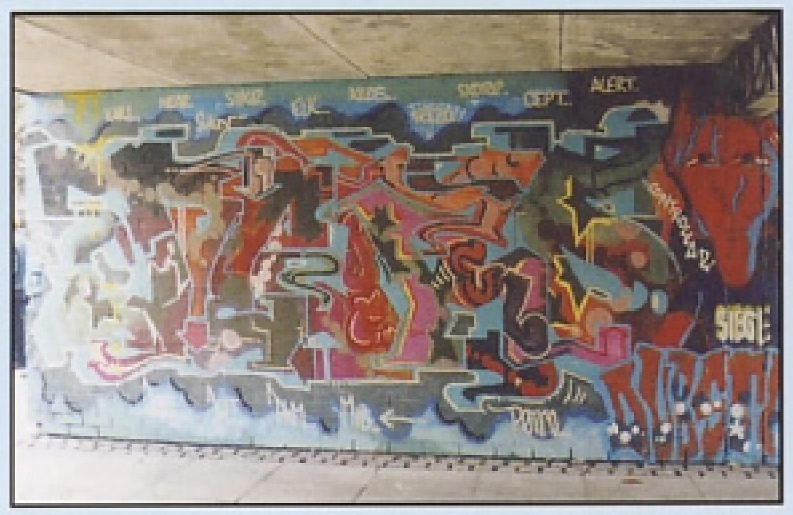


Tase & Skore representing Trubz Krew TRC

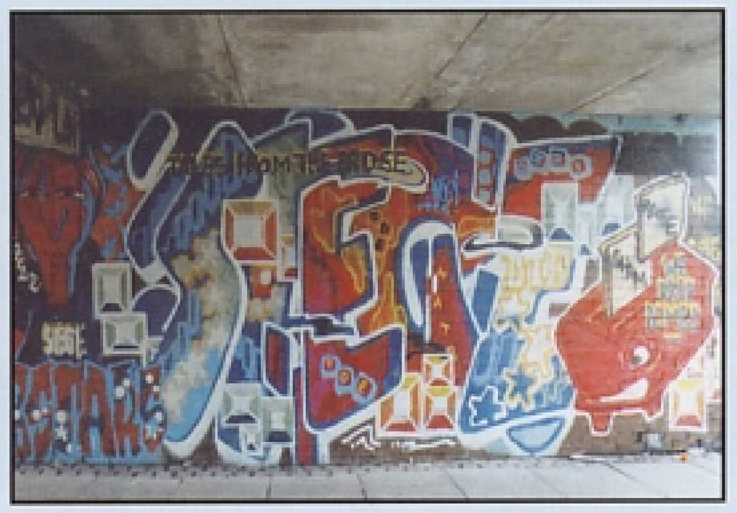
Alert, ILCrew outta Notts with Cept & Kilo. Two refugees from London



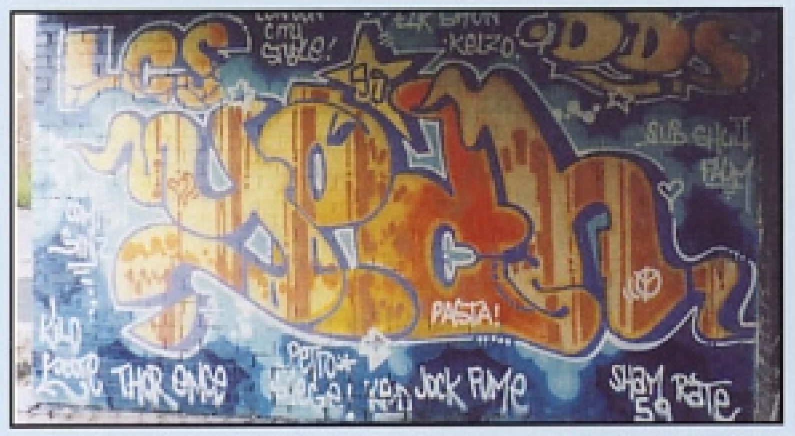
Ghetto Red Hot. Shock. HTC



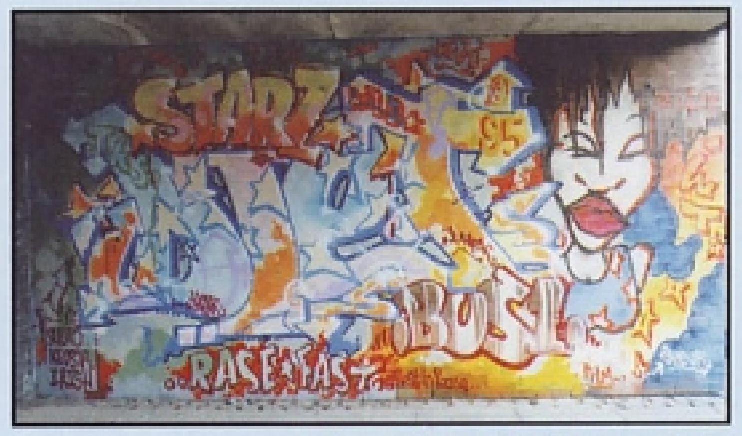
Hulme gets Petro-fry'd



Seige back on the crumbs



Yeah. Yeah. Yeah



Diet rolls anotha for the retina

Venturing north to Manchester, Graphotism checked out the SMEAR memorial painting jam. KAYSE tells the story....

Hulme, the area where the event was held, is a partly run down housing estate in between Moss Side and the city centre.

A large amount of Hulme has been a hall of fame since me and TAGS (ICA) started painting there regular in March '93 and inviting other artists up to paint.

Before the SMEAR jam, graf stretched over three entire housing estates. At the time of writing, half of it has been demolished and all of it is due to be demolished after the event.

The jam's name came from a writer called SMEAR from Wilmslow, who I'd only known for a few weeks. He died tragically of a peanut allergy three days after doing a piece with me. Gutted, I attended his funeral to pay my last respects. As I did not know his family at all, I kept a low profile but decided to call this event SMEAR in memory of a good friend.

The paint out was held on the weekend of the 22/23 April '95 after me, ELK and KILO spread the word. A total of 26 writers turned up and painted over the two days. The list was as follows: KELS, TAGS, KARL 123, TEMPT, ZACK, DEMO, ARISE, NILE, DAVY and AJAE (Manchester), ELK, SHUN, DIET, TEACH, PETRO, KEDSTA, HEAR, SCORE, KILO, TASE, SIEGE, BARNEY and CEPT (London) and SHOK, ALERT and SILE (Midlands).

The first day's painting was not helped by fucked up weather. Most people finished early thinking Sunday would be the same, but it turned out wicked. Nice and warm. Writers spread out all over the estate and leathered it to fuck especially KEDSTA and HEAR (as one local woman said: 'there's those two nasty little men again.' Funny as fuck. There were writers on rooftops, total madness. Even the police couldn't be arsed to stop it, cos' no-one was causing trouble.

In all, the event passed off peacefully, though being so close to Moss Side people might have thought different, (bullshit media hype again, Manchester is no different to anywhere else). The atmosphere at the event consisted of travellers, smackheads, punks and locals, listening to live New York HipHop tapes courtesy of Kaliphz and DJs using a 1K PA system blasting out 'trance' type music... but so what. This was definitely the vibe I was looking for, except the smackheads.

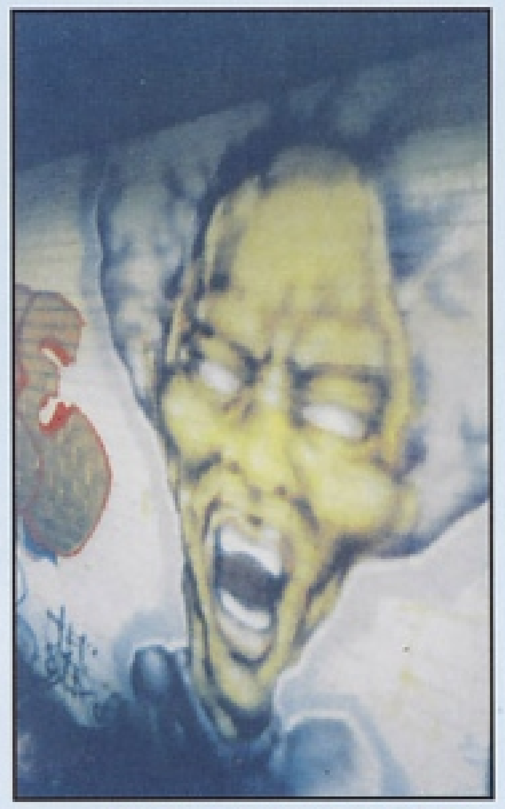
Thanks to KARL 123 for turning me insane with his crazy ideas. KILO and ELK for spreading the word, my brother JOHN B for beer & music, with JAMIE, SIMON and ANNE. Also SHUN, AL and SACHA & ARISE for racking everything I needed, and especially thanks to all the spectators and writers who made it a weekend to remember.

My final word is for Craig 'SMEAR' Todd. A good friend who had everything to live for. You will always have my respect and always be remembered.

Rest in peace

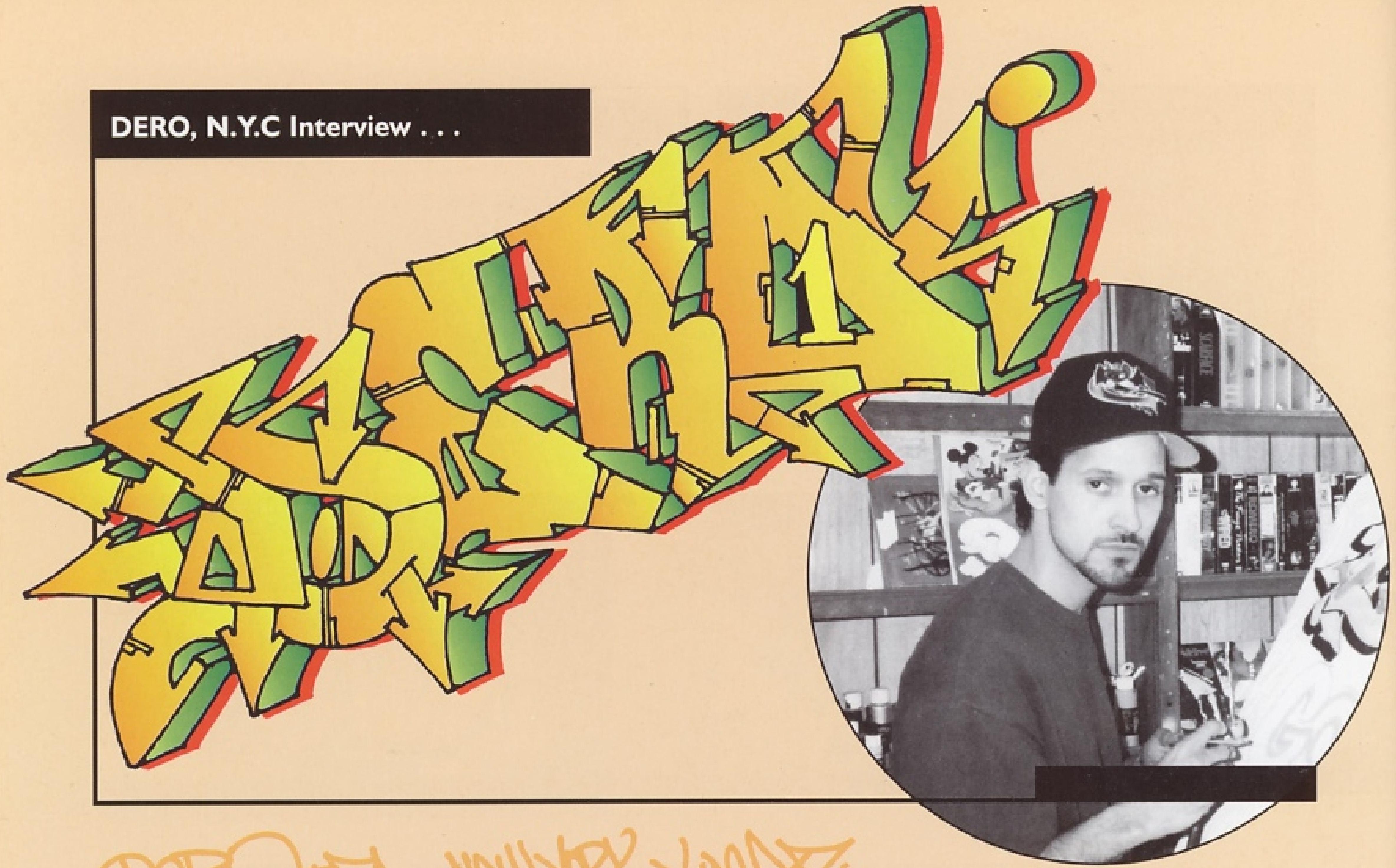
Remember, nothing escapes when London comes to town.

Straight from the Gym. PFB



Smear in Wakefield. Nov '94

DERO, N.Y.C Interview . . .



DERO TFA -NEW YORK-

Around 1980-81 a New York writer named DERO met DEZ(TFA), MITCH 77 and SEEN, saw fat pieces by them, and was inspired. DERO went on to be one of key figures in the NYC '80s train scene. In a Graphotism exclusive, COPE catches up with the steel veteran in the city where it all started, talking about his aerosolic career from those early days right up to '95.

What train or line did you first hit and what was your favourite yard to hit?

My first piece was on the 4 line with DEZ and DUSTER although I was from the 2s and 5s. My favourite spot to hit was Esplanade stick outs on the 5s and Bronx Park East, 233st and Allerton Pelham Bay on the 2 line, since at the time of my damage I lived in Allerton Ave.

Who were the writers you first started painting with, did you have a partner, or paint by yourself?

I first painted with DEZ then hooked up with a 2+5 line artist named ROLIEO who helped me alot. I did my most damage with POEM first in about 84-85 and with WANE from 85-86 'til around 91 or 92; I can't really remember as it was a while back. I did quite a few solo pieces too.

Did you ever get raided in the yards or layups? Any stories?

Hell yes. One time I was in the stick outs and these cops who looked like artists spraying the trains, made a dash towards me POEM, SEVEN and CAVS. They were right on our ass but me and POEM managed to get away. SEVEN got busted and CAV fell and I didn't see him again.

How was the scene when you were hitting the subways?

Basically I was in a phase stage; TAT was going out and DERO was coming in, so the line had plenty of FRESH FLAVOUR!

How did you get your paint supply back then?

Racking and scheming whenever I could, mostly out of town because NY was 3rd DEGREE BURNED

Do you miss the old days of graf and if so why?

Because if you were a real artist with flavour the way to get props was blasting the lines. Nowadays you get a permission spot and paint for 20 hours. Back then that shit wasn't happening. You had to get busy, fast and still rock fresh shit cause if you took forever chances were you would get raided, busted or would not finish your shit.

How is Graffiti today in New York different in your eyes?

Nowadays you can just bite, use funny caps and get a permission spot to paint. Back then you had to use a Krylon or Rusto skinny flex and hit the trains and take chances. Now there is no mystery You can cheat and get over. A lot of these fucking writers call themselves artists and can't even paint if they don't have special caps or colours. In the old days you used what you had and got busy or you weren't SHIT.

Are you still painting trains today?

No, none of them run. If they did I think I would still get busy

Do you run with any crews or do you have your own crew?

Not really, I represent myself, TFA, TC5, FC and that's that.

Do you consider yourself a legend or whatever you think you maybe in the graffiti world?

I'm just a real Rican who came and rocked shit all by myself. I did a couple of hundred cars and most were fresh so you call me what you like, (in my opinion certified dope!)

What do you think about the graf scene and styles from the other side of the world, like Paris, England, Germany etc?

I give credit where it is due. Germany gets busy and so do a lot of other places but we still have the monopoly.

Are you into other things besides graffiti?

Air brushing and silk screening mostly; I have a little spot in the BX.

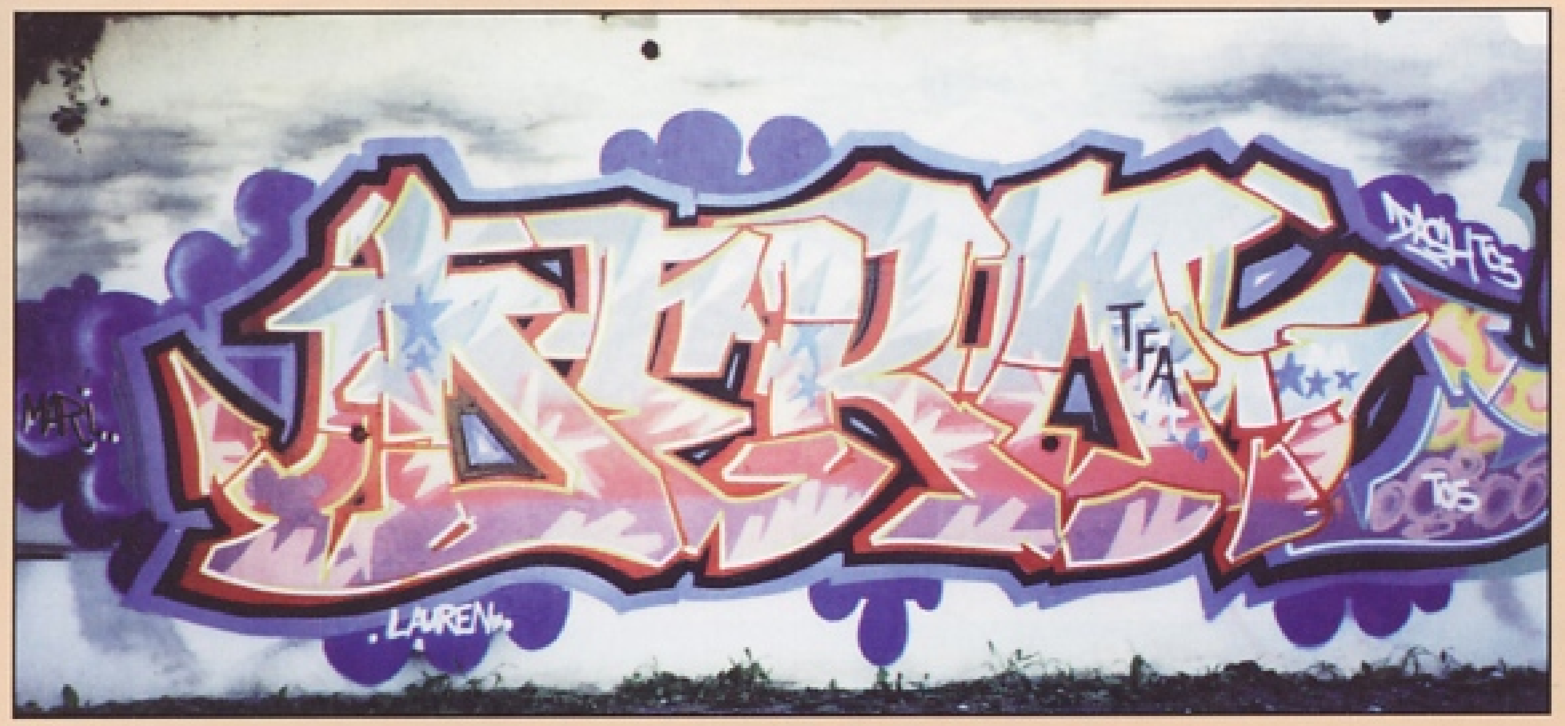
If the subways came back to how they used to be 10 years ago would you paint on them again?

Hell yes, no question. A graf junkie always goes back to his roots.

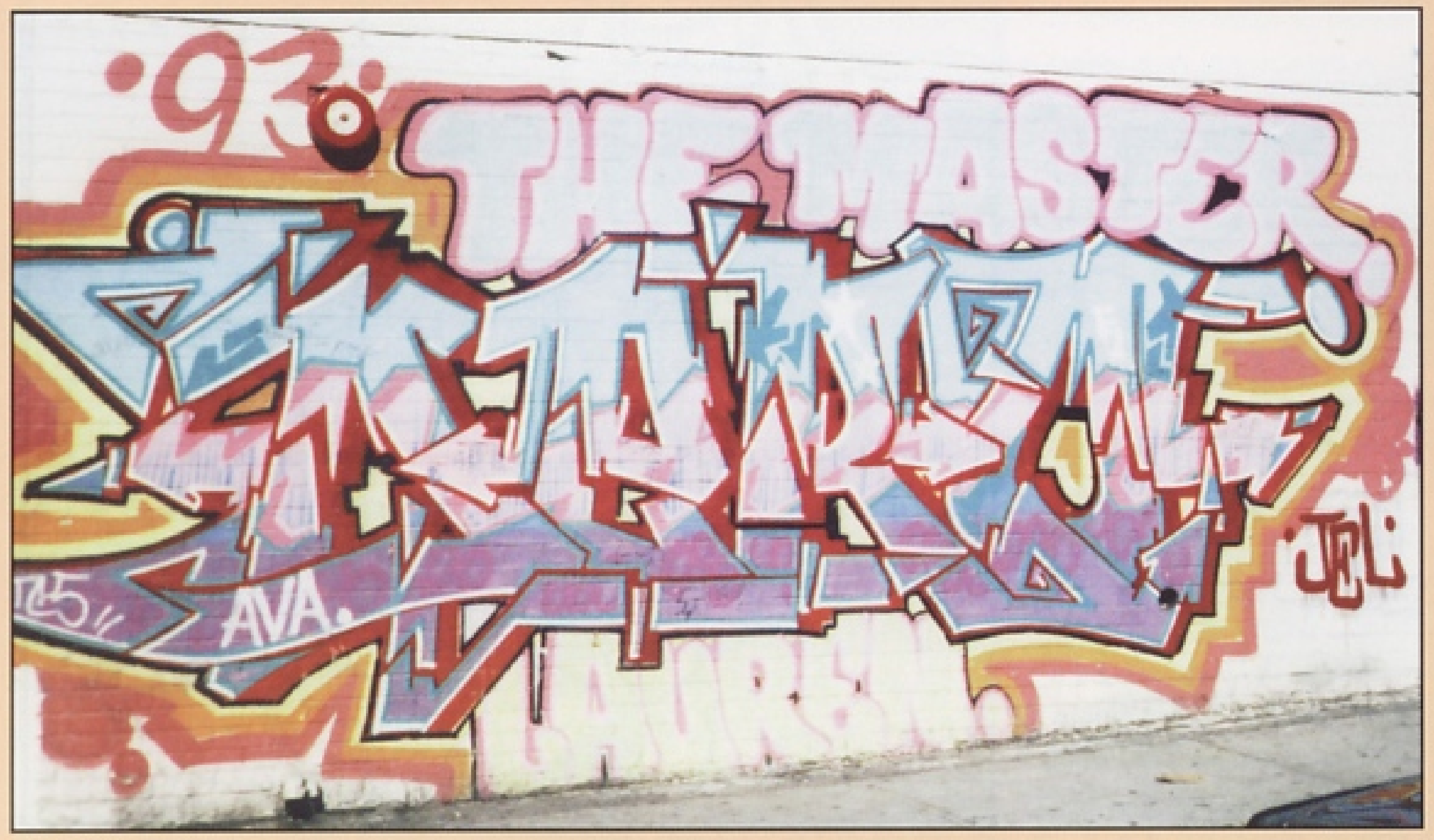
Any shout outs?

DEZ, DASH, VULCAN, ROLIEO, ZEV, SHAM, JEL, COPE, WEST, SEEN, MASE, BOM, PSYCHO, JP, MARIBEL, LAUREN, AVA, MOM + DAD and also much love to GRAPHOTISM for doing a real fuckin interview with a real fuckin' artist.

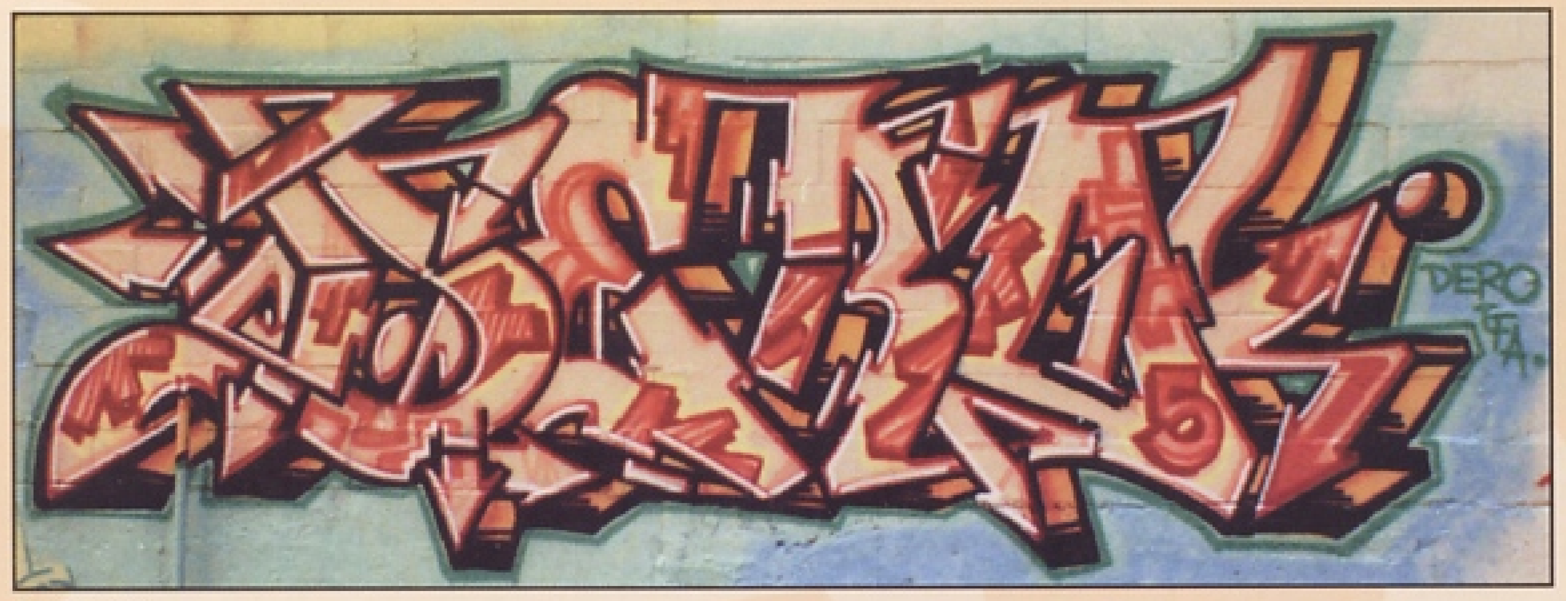
Thanks and peace,
DERO (TFA)



DERO 1994



DERO 1993

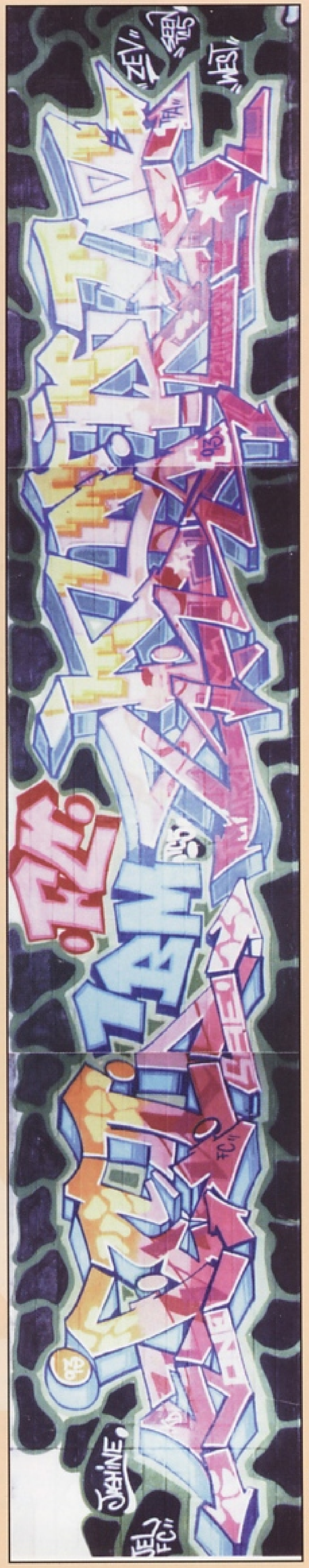


DERO 1991

EL CID
1993

EL CID
'93
TC5
MARI
Lauren

"In the old days you used what paint you had and got busy or you weren't shit!"



JEL, DERO 1993

This special report comes from SHOK ONE, using his "super scientifical powers" to bring YOU, the readers, some extra knowledge on those toxic paint fumes...

So what's the coup? Everybody knows what the companies print on their cans so they don't get done by the powers that be. A couple of graf mags have recently printed short articles about paint-related illnesses. I asked my GP about it, and she told me that proper oxygen breathing equipment was essential (I can't really see people going to the yards looking like frogmen, but this could be a stylish fashion accessory for SKUBA, SNC!) It seems the average writer only has a vague idea of what they might be doing to themselves with the fumes, so we at *Graphotism* have tried to scrape together something more solid.

Lets start with basics! A can of spray paint contains a coloured pigment in a solid base (enamel, cellulose or acrylic), dissolved in a cocktail of solvents and pressurised with a propellant (the propellant accounting for most of the contents). Each of these has its own potential hazards.

PAINT BOGEYS !!!

THE PROPELLANT

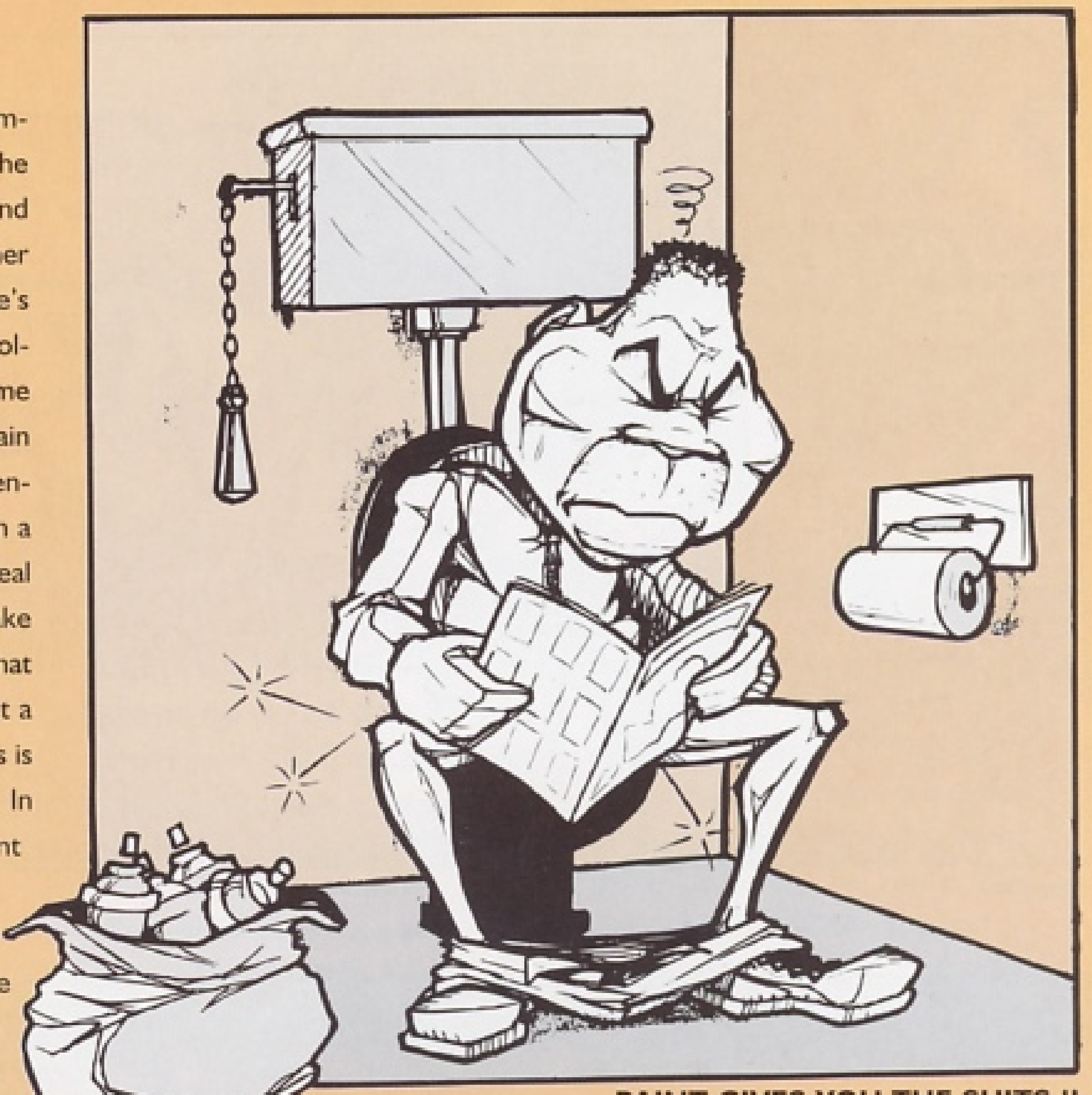
Aerosol propellant is usually compressed butane gas these days, the same as lighter fuel. It's easier to find information on this than the other chemicals in the can because there's so much already written about solvent abusers, and a lot of the time they're snorting up butane. The main difference is that glue heads concentrate the gas and breathe in a lot in a short space of time, whereas we deal with a lesser but longer term intake (or "chronic" exposure). So, what does it do? Well, obviously you get a high off it, but another thing it does is sensitise your heart to adrenaline. In other words, exertion, excitement or fear could lead to arrhythmia (erratic heartbeat) or even heart failure. I haven't heard of anyone dropping dead of a heart attack in a raid, but maybe someone out there does!!

Another general effect of solvents is that they tend to multiply up the effect of booze, splifs etc., so you could wind up more mashed than you intended (a bit like that aspirins and Pepsi move, but we could never get it to work!). Like many industrial chemicals, researchers apparently lack enough data on long term exposure to say for sure whether butane inhalation could lead to permanent damage...

PAINT PARTICLES

Some brands are more dodgy in this respect than others - old Homestyles left a cloud of paint dust floating in the air, whereas most of the paint in other types either hits the wall or ends up on the floor. What you breathe in ends up lining your air passages or lungs - you can sometimes see paint "tracks" going up your nose. This leads to those big crispy 'paint bogeys' that are so much fun to dig out! If you start coughing up purple and green phlegm then its probably time to break out a mask. What this does to the body in the long run is not clear. The body has systems to deal with foreign particles of this type (you know, snot, nose hairs etc!), but it's interesting to note that the cilia (little moving hairs in your air passages that carry out dirt, etc.) are largely out of action in regular smokers, so you lot are likely to get it worse.

No information was available on the pigments, but a number of artist's pigments e.g. Burnt Sienna etc. are confirmed to be carcinogenic (cancer causing) and bloody dangerous to airbrush with. Given this, who knows what spraycans might do to us all.



PAINT GIVES YOU THE SHITS !!

SOLVENTS

It's much harder to get the downlow on the solvents for a number of reasons. Firstly, the mixture varies from brand to brand, and even between different paints in the same range. Because these mixtures are trade secrets, manufacturers definitely don't like to let out the formulae, and some of the chemicals are pretty dodgy so they won't tell the customer more than they have to, to avoid screwing up their own businesses.

BRAIN DAMAGE !!!

With a bit of subtle blagging (well actually, blatant lying), I managed to persuade some of the manufacturers to release their product formulations. One range alone contains thirteen different solvents. These can have various detrimental effects on your bod.

The main point of attack is obviously through the lungs as you breathe in the vapour, but they can also absorb through the skin, irritate the skin itself, and also have a go at the inside of the nose, throat and your eyes (causing that well-known stinging and watering of the eyes, and that itchy, dirty-feeling skin you get after a long piece).

Acetone is often used in aerosol paint, and is a de-greasing agent that will remove the natural oils from your skin, and would also account for that dried-up nose you tend to get while painting. To those of you out there who are hustling Oil of Ulay advertising contracts, we suggest some ROBBO - style yellow Marigold gloves, or if you can get hold of them, some of the white latex "gynaecologist" gloves that A.DEE favours! This type of solvent can really fuck up your eyes too, so try not to get paint in them, children!

Most of these solvents have a narcotic effect that contributes to that special 'paint high'. I find you often don't realise how mashed up you are until it's time to do anything bordering on intelligent, when life suddenly becomes really complicated.

When we were little, me and my mates used to deliberately hyperventilate in order to pass out temporarily and experience weird 'dreams'. This was the best laugh and the 'in' thing to do until we found out that it wipes out about half your brain cells every time you do it (and remember, brain cells don't grow back like your normal ones). Although nobody really credits aerosols with causing brain damage, who can really say for sure? Heavy exposure to most of these types of solvents is listed as causing nausea, headaches and vomiting, although I can't say I've ever noticed this myself.

Ethyl acetate, 1-Butanol and Toluene can all cause "gastrointestinal disturbances", so if you get the shits after an all-nighter, think twice before blaming the Tennents Super..(a particularly mash up brew from the UK which is served just above freezing for best results).

None of the above effects are amazingly dodgy, but there are some more hardcore implications to chronic exposure that you might want to think seriously about. Toluene and Xylene, two popular aerosol flavourings, can both potentially lead to blood disease over long-term exposure: Toluene can also damage the liver and kidneys. Perhaps worst of all, another component of some paint formulations, propan-2-01, is suspected of causing cancer in humans.

So what's the conclusion? As you can see, its difficult to gather information on chronic exposure, and the industry are definitely not about to start scare-mongering and fuck up their own earners. BAMA (British Aerosol Manufacturer's Association, not the old school bloke) failed to reply for requests for information.

Something to hide? Basically, it's C.R.E.A.M once again, and if a few youths get sick, who gives a shit? It's on us, you and me and everybody else, to work out what the score is for ourselves. If anybody out there has anything to add to what's here, consider it your duty to write in with it - there can be no graf if we all suddenly cop it!

Maybe its not all that bad after all. The longest term writers I've met seemed healthy enough - PHASE 2, CAP, 12, SAR, TRAK2 etc. Are there any old schoolers out there with health problems? After hearing MODE's snoring up in Birmingham in '94, I think we're all concerned about his sinuses! I personally don't feel as sharp as I used to, but maybe its old age...

Ironically, the people who'll probably get it worst are commission bods who paint indoors on a regular, so maybe there's no such thing as 'safe' piecing after all. The real answer at the end of all this is - it's on you.

If all this bothers you then get a mask and use it. I know you won't be able to blow up your drips, but you'll just have to learn to paint better (or leave them there like Berlin 'hardcore' style)! If you're on a 'live fast, die young' tip that's cool too. Hopefully, we'll be able to sort a future article reviewing some different masks etc., but it depends how successful we are at blagging the samples!

Until then

PEACE SHOK 1 BYI, HCD.

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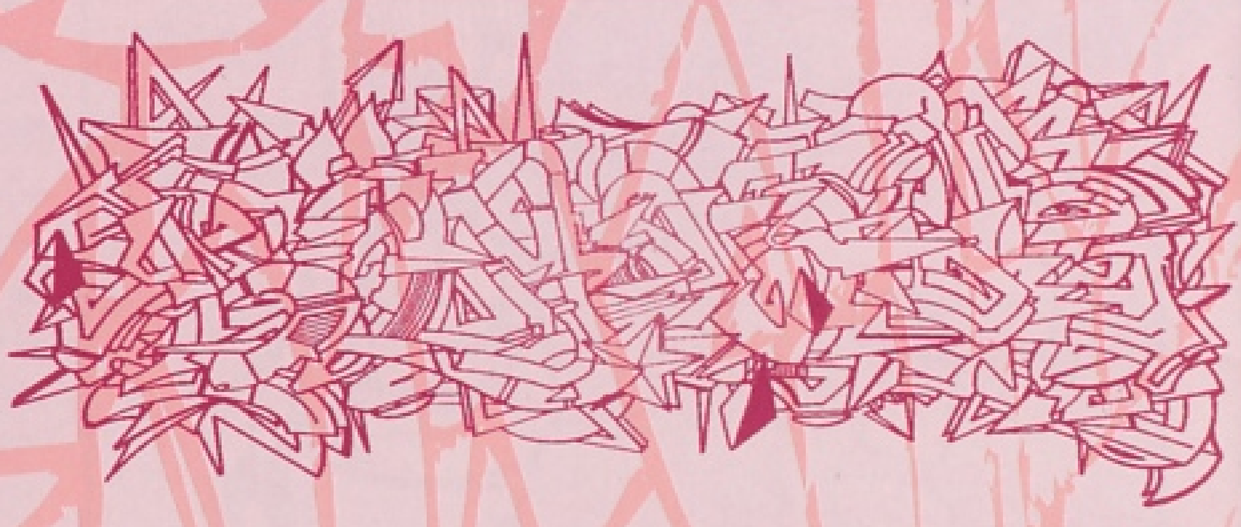
Phase2 *The Legend speaks out*

Original pioneer of the artform Phase 2 took time out on a recent trip to London to drop the knowledge

Phase 2: First Gallery Show. Razor Gallery 1973



Sketch by Phase 2 1993

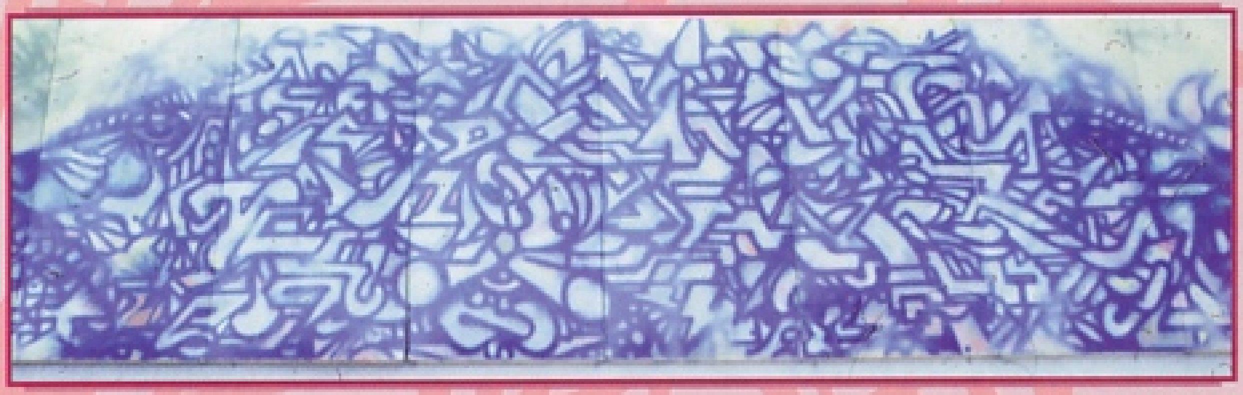
All funk faking Mutha Fuckas should be glad that some ugly ass bastard like myself and other brothers started using different titles beside the bullshit titles the media gave us like Negro and Indian and all that bullshit.

Now you got a form you can fake more funk with; now you can say: "you know I still aerosol paint, I'm still down with the essence" - we know you're not Mutha Fucka. But I'm wack anyway so it don't matter. People talk about skills an' all that, but that don't matter, if you're funk faking, youse a funk faking Mutha Fucka. I don't care what medium it is - Hip Hop, dancing - you could be a funk faking scientist, whatever, if you're a bullshit Mutha Fucka, the world should know ya full of shit.

Be real to your fucking self, if ya gonna fake funk on a nation of Mutha Fuckas, you need to get fucked over, becos' this is everybody's shit it's not one man's shit. It's not one man's culture an' when you diss it, when you front on the history, when you front on any aspect of the art, you're dissing the masses of Mutha Fuckas that are out there busting their ass that ain't ever going to be in a gallery, and don't aspire to be in a fuckin' gallery, becos' they can do other things beside shrink their shit down and out in a canvas and sell it. People have got to understand whoever the shoe fits wear the Mutha Fucka. If people want to get offended by that kind of shit, then you must think that's what you're doing...

G: On the subject of history people have tried to say that "breaking" is really "B-Boying" and the music came from gangs stopping fighting and breaking, talk to us about that..

P:...Maybe in some remote part of the Bronx, as far as the overall essence of Hip Hop, all that Hip Hop is, man, is an on-going cultural experience, there's always been dancing, there's always been 'rap', the things you see us do now we've always done. But now it's done in a different way and hip hop became the title of it, and now it's like you get all these stories of what Hip Hop is, it's just inner city culture, and now they stuck a label on it, and now everything that you did a 100 years ago, is Hip Hop. Now the way you dress is Hip Hop, the way you act is Hip Hop, the way you talk and walk is Hip Hop, and that shit is an exaggeration. There is no question, I was a dancer creating dances, along with a few other people, that everybody in the Bronx and Manhattan were doing, people can believe whatever they want. I don't give a fuck. But the point is when breaking was coming into its own, that's what we called it - 'breaking'. Before that it was 'burning', it was `going off' and girls would say don't burn me, and guys would say 'yeah I'm going off'. And when the terminology 'breaking' came in 1977 when everyone stopped breaking, that's what we were saying 'no-one's breaking anymore'. We didn't say 'nobody is B-Boying anymore'.



Phase II: NewYork 1990

Livingston Scotland 94

G: Cleared up, nice. What do think about the story in *Hip Hop Connection* about gangs stopping the fighting?

P: Different things happened in different parts of the Bronx, and respect due to those who know what they're speaking on, but there's no way in the world that the overall flow of what went into Hip Hop was this massive ex-gang membership. There's no fucking way. Before the gangs got really big the music was flowing anyway. You gotta understand that some people in gangs were doing that shit too, just becos' you play basketball doesn't mean you can't go to the party. If you're a good dancer it doesn't mean you won't be in a gang either. Nobody created Hip Hop intentionally, you know "well fuck it, we've got to stop killing each other, let's create Hip Hop" - that's total mythological nonsense. It's not how it happened. It really in some senses didn't happen until all of a sudden all these people started making records. Anotherwords it was there all the time. With the emergence of Hip Hop all you can focus on is Hip Hop. You don't focus on black culture, you don't focus on latino culture, you don't focus on inner city culture. You talk about Hip Hop and you give shit all these categorical labels and specify things when there are no specifications or definitions for them. Breaking did not always exist but it is a derivative of different things. You could look at some Russian dancing, African dancing, and martial art, there is no question that breaking is in there, but early breaking was not as acrobatic. It was more like smooth style and finesse. I definitely agree that we did not call it 'breakdancing' though, there's no question about that.

G: What do you feel about the fact that people in Rap are much more willing to admit that aerosol culture is a part of Hip Hop culture, more than they used to say 2/3 years ago, when Big Daddy Kane had a silk suit on, and not a hoodie in a project. Now all that's changing, how do you feel about it?

P: It's the same thing, whatever's going on in that neighbourhood especially on a positive tip is a part of those people, that culture. I think we should once again get away from the whole Hip Hop thing, and say this is all part of our culture, this is our contribution to the whole fucking entire world, but definitely this is a contribution to our people.When someone comes out with a certain kind of music, there's that pride that everyone has, as a people. The Chinese made spaghetti not the Italians. Here in the inner city where you're ignored and people don't give a fuck about you, we created an artform that the whole fucking world of youth have embraced, and that means something to us. But the fact that our inner city has been dismissed and the kids that are the ancestors and the sons and the daughters and cousins and uncles of those that created it, are going to grow up to hate it becos' society is telling them it's fucked up. That's pretty ironic, becos' it is a contribution to ourselves in the world.

1974

G. The title Old Skool is wielded throughout the world and has lost any true definition as a term. How would you, define the phrase?

Old skool isn't 1979, to anybody who's really got some history and talks about day one, you're not talking '79 or '78 you might be talking '77. Hip Hop started getting its label around '77. Even in '75 ask anyone what was Hip Hop, and somebody might guess if they remembered an emcee saying it, but nobody would have labelled it, 'Oh Hip Hop is breaking, aerosol'. Of course they wouldn't have said that shit anyway, but no-one would have said that. Thats why I'm saying you have to question what is Hip Hop.

G: In what year did the media start labelling 'writing' as 'graffiti'?

P: In 1970 TAKI made the papers so it had to be around then, I can't pinpoint it exactly, but the whole point is that they created that label when people weren't even piecing. Now you're talking about people saying: 'I'm a graffiti artist I'm not a vandal, I'm more than what you say I am, I've made an art out of it.' I think the writers put that part (the 'art') on the end of it, but I could be wrong. It was a long time ago, you want to see someone who can remember some shit from twenty years ago clear as day, I think they're probably making it up. Basically in society there's always some people who come analytically speaking, telling you what your shit's about, and that's got to stop. How can you keep embracing your oppressor? Put the shit in perspective.

If people are so into old school and into `day one', kill that fucking G-word becos' that shit ain't ours, it's something you adapted, like all the bad ass habits we have, what we got taught. You have to pinpoint the roots and say ``hey you've got a point there". It's definitely transcended that (the G-word) ; if it ever was that, it is no longer that - the bulk of what we're talking about, and lets exclude all the 'art'. Piecing and bombing has totally surpassed what it was 25 years ago: People have taken it to higher levels. People have written on walls for thousands of years but what we do, what we do you can't say has been before.

G: With trains not running in New York now how do you think NYC is gonna cope with the artform?

P: Ah come on, you have to progress, when trains stop you just have to start somewhere else that's all, that's the bottom line. All that shit about you're not hardcore cos' you don't paint trains is a matter of opinion, the point is this, if you paint trains cool, I'm a bomber, I'm a traditionalist, that's cool, but why knock somebody. I can understand that opinion if all this mutha fucka does is legal walls, gets money, gets paint. What risks are you taking, what are you sacrificing? Not to say you have to sacrifice your life.

But 90 per cent of all these other mutha fuckas don't have access to that shit, and people are looking at you like you're really down with the shit when you're not. I can understand that. Those individuals are not taking the same risks. There's a difference. You can't compare that with somebody who's out there taking the hard route whether they be painting trains or just out there trying to do shit not being able to afford to paint etc. It's about busting your ass becos' you don't have access to paint, or walls or trains, you have to make access for yourself.

G: In truth though, do you think anybody gets an easy ride, there's this idea that people live off the artform, but I don't know anyone like that?

P: But I can guarantee there are people living off the fact that they did it. That's there right to do so, but I have a problem with people that go out there and do 20 canvasses for a show and they have sneakers on them shits, and people seeing it think its some transition, which it is, but not for the benefit of the art. That's misrepresenting the art. Like: "well you can start out doing this but then you come to this", and then you make it look like that was better than the shit you were doing in the first place.

G:True.

(continued overleaf)

Phase II: Oregon 1991

URBAN REVOLUTION

Stylo:Time to face the future. Phase II. Artful by London Veteran:Artful Dodger. Urban Revolution by Solo One.

Crystal Palace; South London 1994/5

For me now , I'm not trying to be loved or liked I'm not doing things for people to embrace it. But what I am doing that the average person is not doing, is trying to build for this culture, not necessarily to give it credibility to the public but put the shit in perpective so it is understood better. To give it more of a foundation, it can't speak for itself.

G: When did you do your first pieces which you considered were more than just dabbling, you know, you thought 'I'm getting somewhere now'?

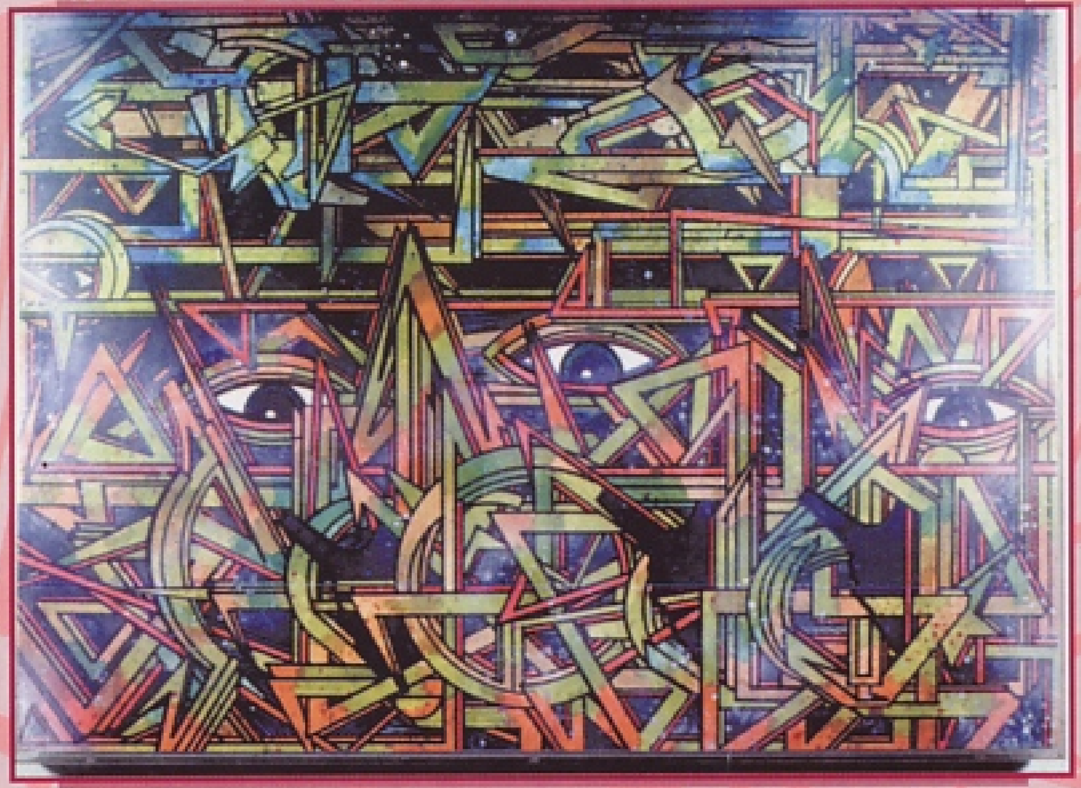
P: I don't think it was ever really like that, I just developed something that I liked and that's what the basis was. Sometimes other people are going to embrace your shit, you know, when I started doing clouds I knew people were gonna pick it up, automatic. But the thing is, people probably don't even know that I was the guy who introduced loops, arrows, clouds, and bar letters, see-thru letters and shit. All these different things are still part of the art and people are still doing it. But it's not something you go around bragging about, but when the people want to know 'what the fuck did you do?' - it is probably more than anybody else. But it's not like you did it to be somebody, you just did it becos' it was your dedication to the art, or the devotion you had to always keep on doing new shit. Sometimes it was becos' everyone was picking up on what everyone else was doing and I wanted to have my own shit. People just don't know. Then there's the scenario where the more you know about someone like me the less you want to give me respect. Is it becos' you don't respect yourself? Or you don't look at yourself like you have a place in this culture enough, so that you're in awe of me and then want to make sure you're not in awe of me! I don't think I'm any better than you, but subconsciously that's how you treat me. So you try to treat me like you are better than me. I don't understand that shit.

> **"A lot of people say they started in '72 but didn't even really emerge or develop their shit or do any damage until 1980. Or maybe they didn't even start when they said they did, either exaggerating or getting their dates mixed up"**

> **"It's unusual for a writer who's been writing for 15, 16 or 20 years or been around that long, to be doing anything differently than what he was 20 years ago.
> So that's why even a writer who's been writing 12 years I respect when they're trying to evolve. To me there's no point in doing what I was doing 20 years ago"**

Writers shake your hand like 'fuck you' but you can turn around and say 'but you'll always be my son'.

If you wanna start talking shit, technically if you did any shit that I created or contributed to the art, how you then gonna tell me 'fuck you'? But I don't walk around like everyone's got to look up to me becos' you're doing something I probably made up. You got writers that came a few years after me that think that they did the shit that I did. I'm talking about some of the most basic shit like doing hearts instead of letters, doing faces instead of letters. All this comes from liking this shit, not from trying to be some fucking body. It comes from digging this shit, living that shit everyday, and saying: 'I got another idea'.


Nivram 1985: Canvas by Phase 2

G: What element of the artform has influenced you, and you've maybe taken on, or though you've maybe not used it yourself influenced you early on, or thought 'I wish I'd thought of that'?

P: In actual fact not early on but just recently I saw something where I thought 'Damn', but I forgot what it was. My man did this piece which looked like swiss cheese, I was like man...

But you get mythical stories like DEAD LEG 167 did the first top-to-bottom cloud... that shit's impossible, cos' the first cloud that was ever done was a top-to-bottom and I don't have to tell you who DID do it!

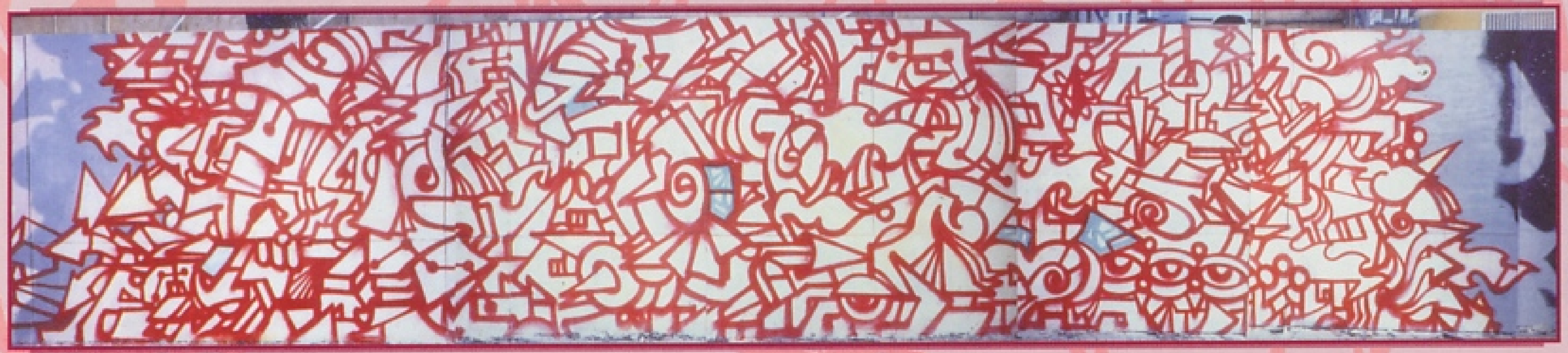
My main thing is this, if I was a part of it I have to tell it, becos' that's the way it was; not so everyone can pat me on the back. My beef with the history thing is, if you're gonna tell it, tell it the way it really is. And if it's wrong and by chance, you say something happened and it didn't happen - it's untrue - and it doesn't matter whether you said it to me or not.

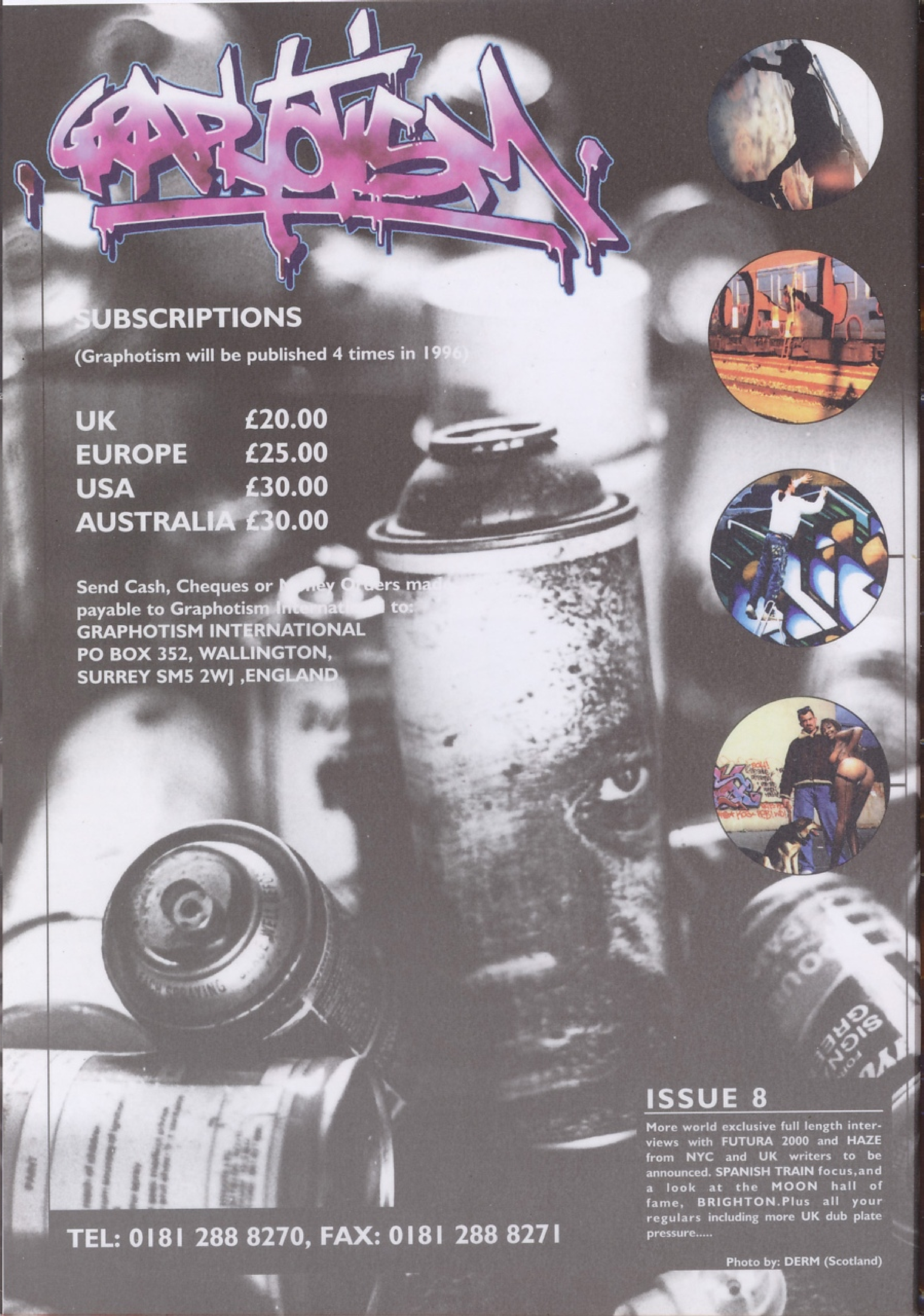
G: Do you think the problem with the movement is that the only people who document it are from within the scene and sometimes they have a vested interest, and those who document from without the scene don't know and are influenced by those who do know but don't tell the truth?

P: To some degree, but then they have their own true stories. Some people who document, swear to god their own documentation is lord god and king and that's it. If you don't respect me, and what I have to say, but you respect more what you assess; and you're not even down with the shit and not living it; you don't even know where they lay the damn trains up, or the people who go to paint the damn trains; and then say: 'well I believe so and so did this...'

We know what we were doing...I was doing shit people couldn't read in '73. So how the fuck are you gonna tell me wildstyle didn't start 'til '77? I got pictures and drawings of shit. So it's like: 'how can you say that?' If people want to know history, tell it correct. It's not: 'I did this and I did that', that's not the point. The point is: 'this is the truth *and this is bullshit...*' That's the point.

> **"What I am doing that the average person is not doing is trying to build for this culture"**





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ISSUE 8

More world exclusive full length interviews with FUTURA 2000 and HAZE from NYC and UK writers to be announced. SPANISH TRAIN focus,and a look at the MOON hall of fame, BRIGHTON.Plus all your regulars including more UK dub plate pressure.....

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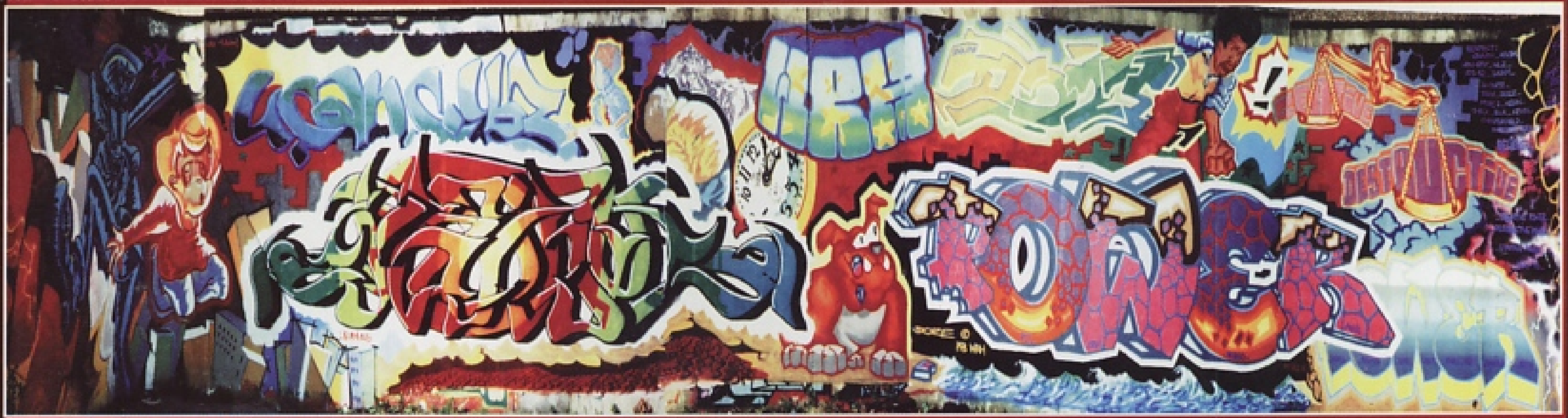
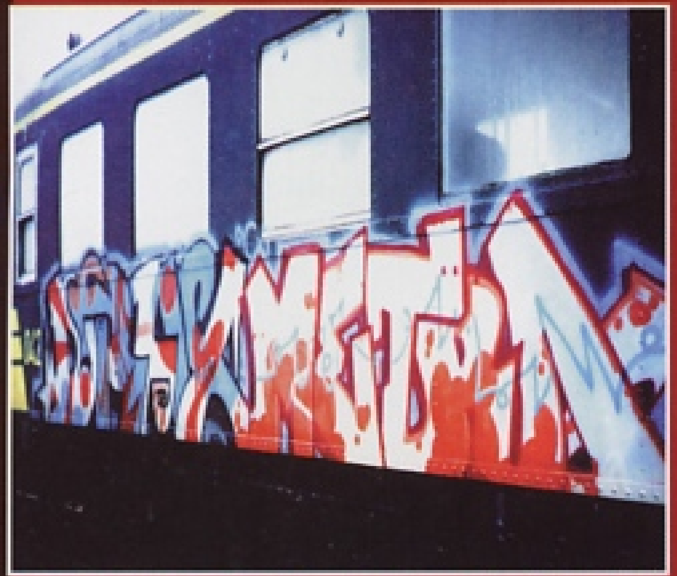

'STAYING POWER' BY PRIME AND DOZE (WEST LONDON - 1995)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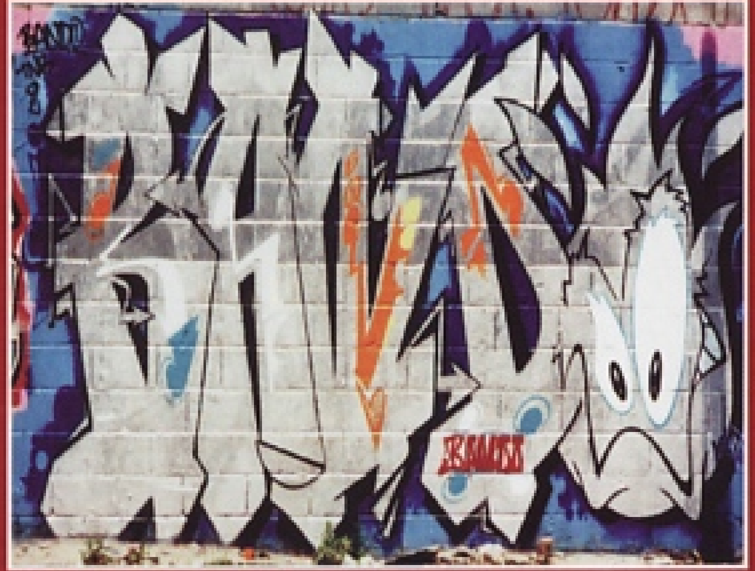
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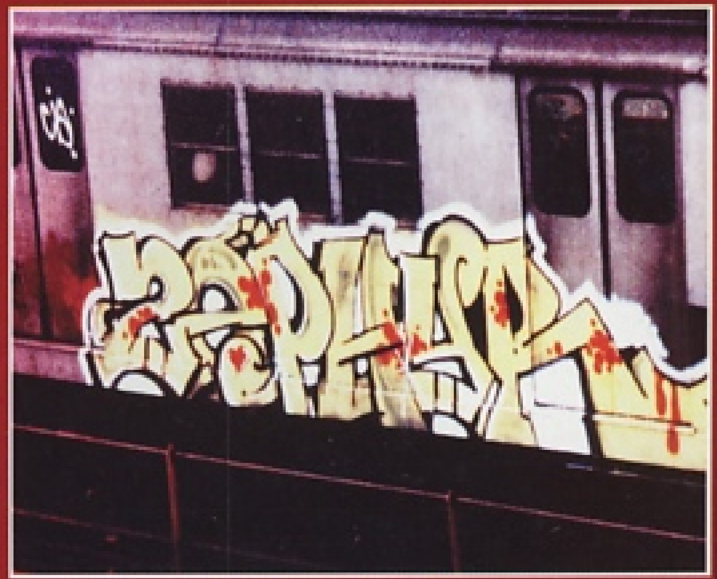
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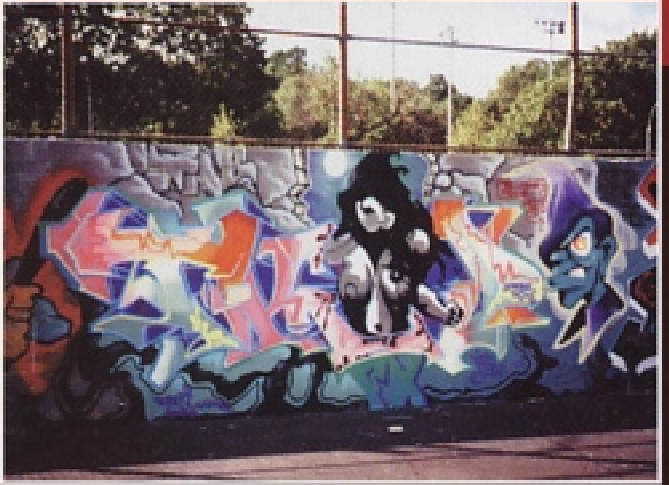
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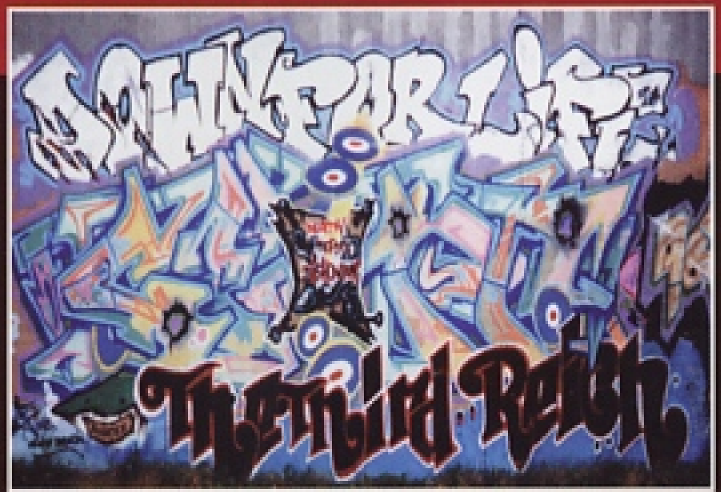
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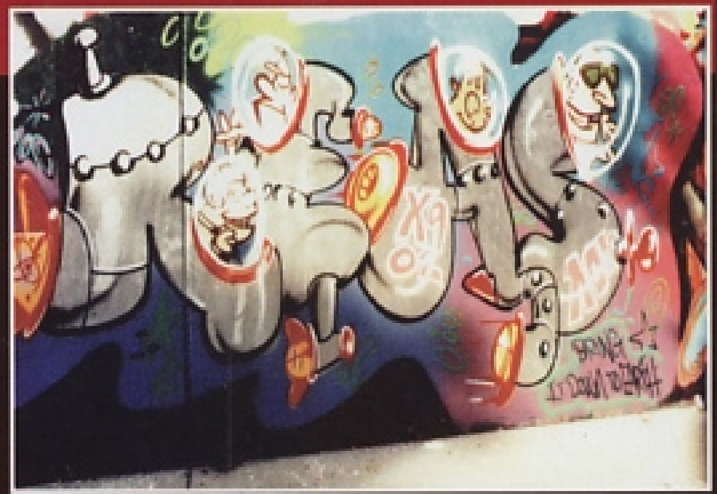
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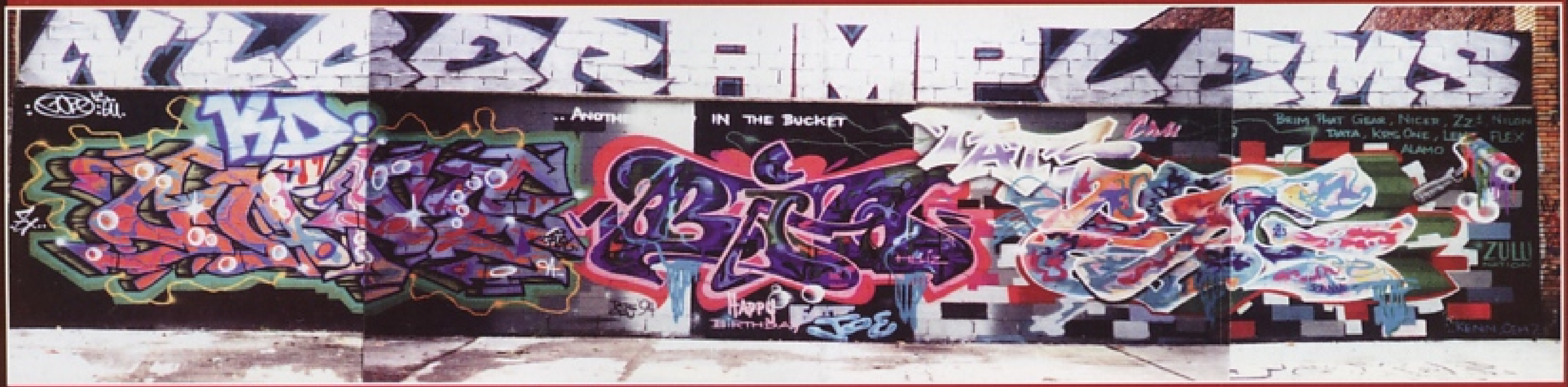
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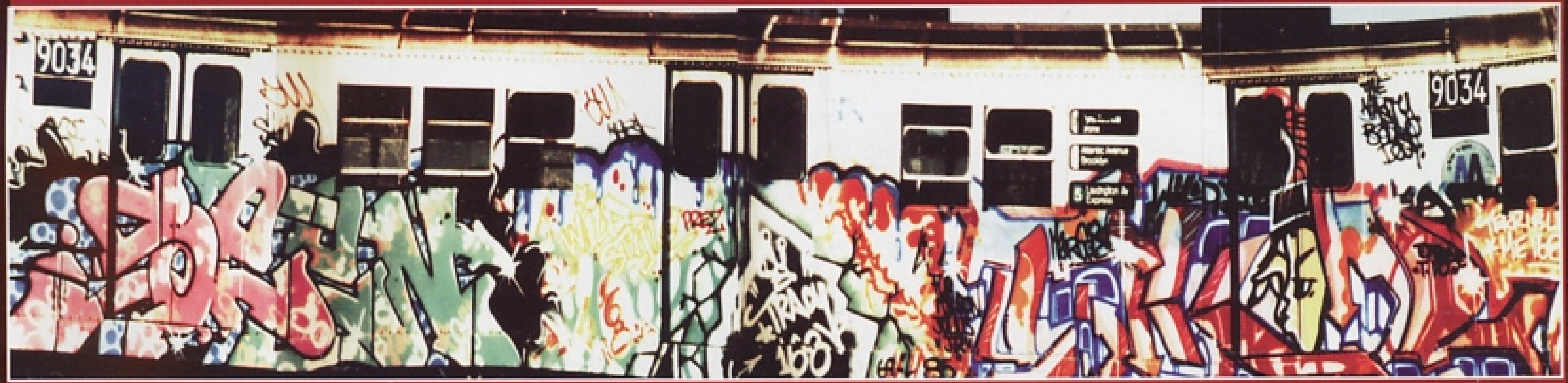
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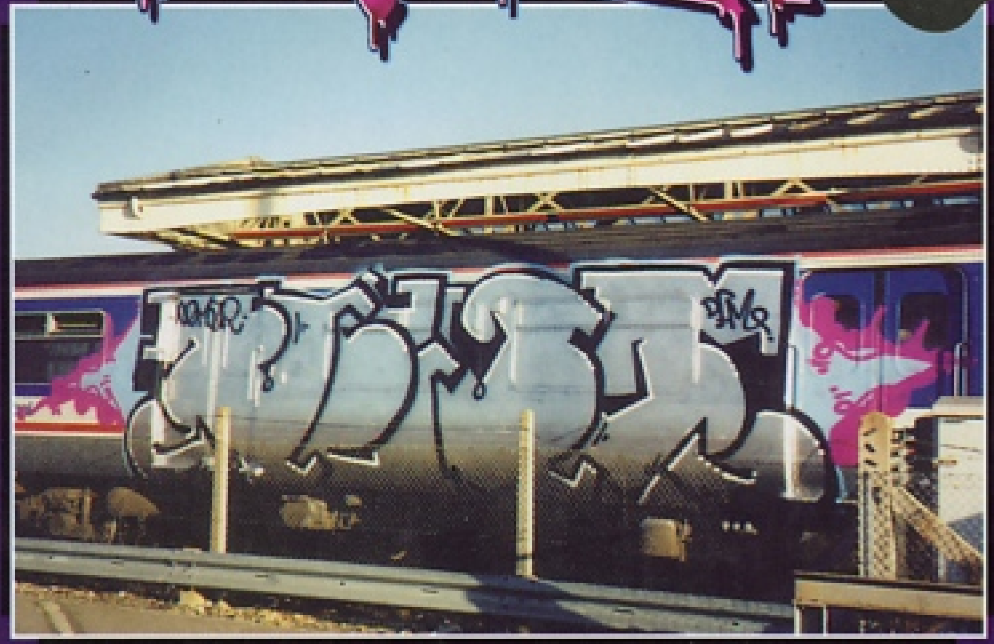
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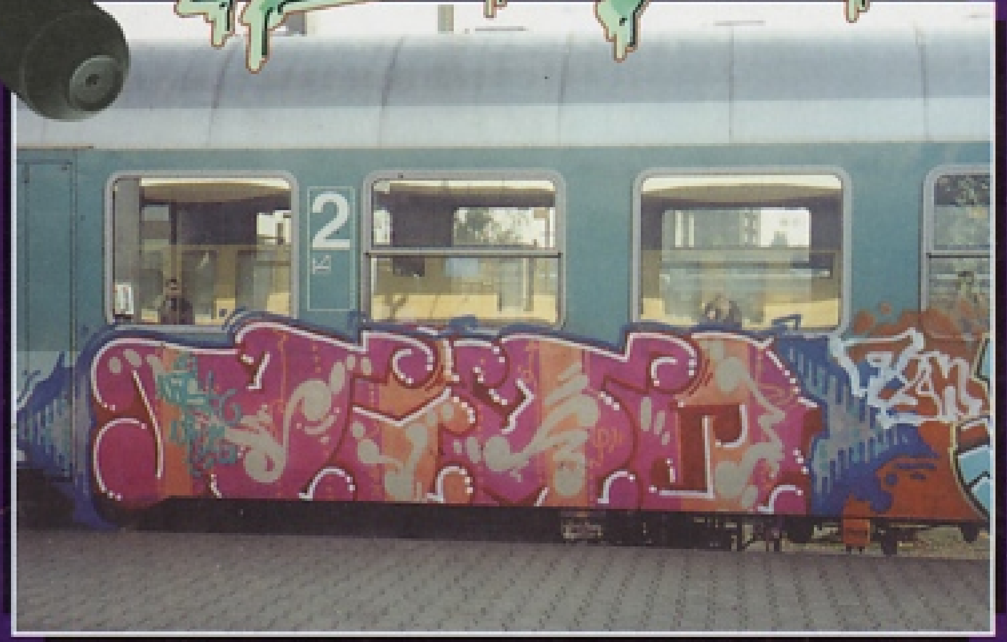
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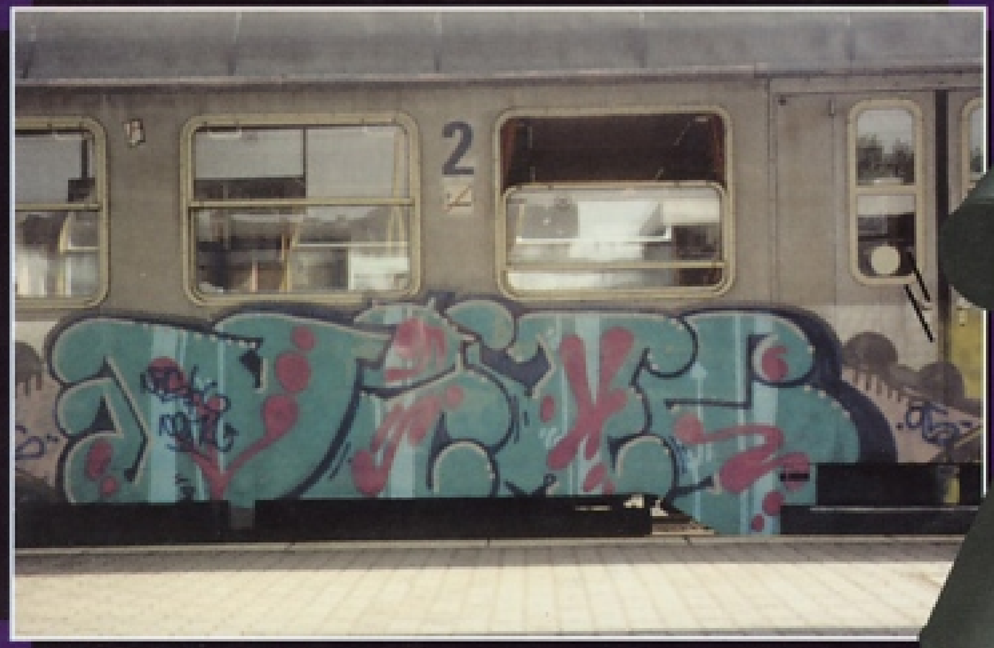
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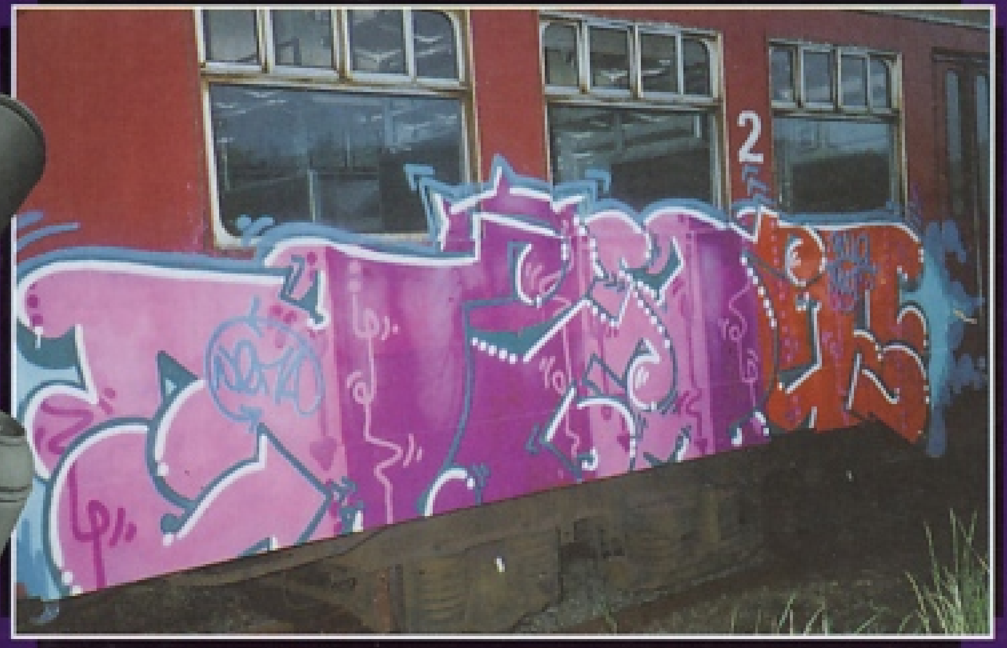
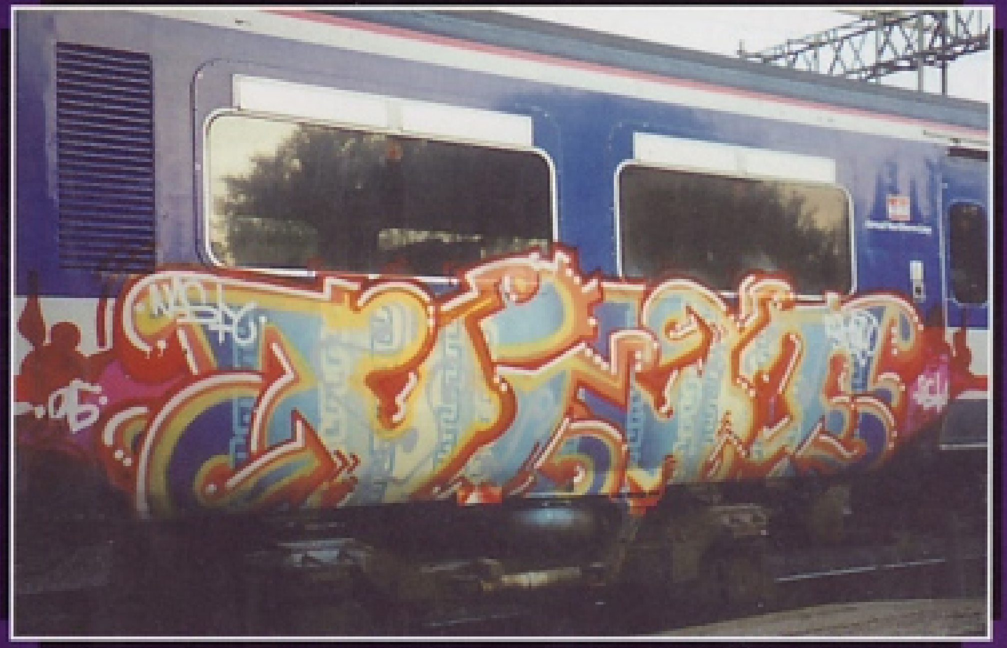

Nima June 95
Belgium

News has reached us via various anonymous sources of one of numerous European tours by UK writers in '95. On this page we feature a few holiday snaps by the man like NIMA.

Criminal proceedings were alledgedly in progress across eight European including Belgium, Holland, France, Germany, Switzerland, Denmark, Sweden and Finland leaving a trail of classic traditional English style terrorism. Despite police problems in both Zurich & Helsinki, the wounded looks to have included 10 trains & 3 tracksides including a wholecar top to bottom deep in the German Valleys. Shopping sprees also netted over 220 quality tins of the chemical jism.

Currently back on the road, reports allege that Europe is gettin' fair slaps.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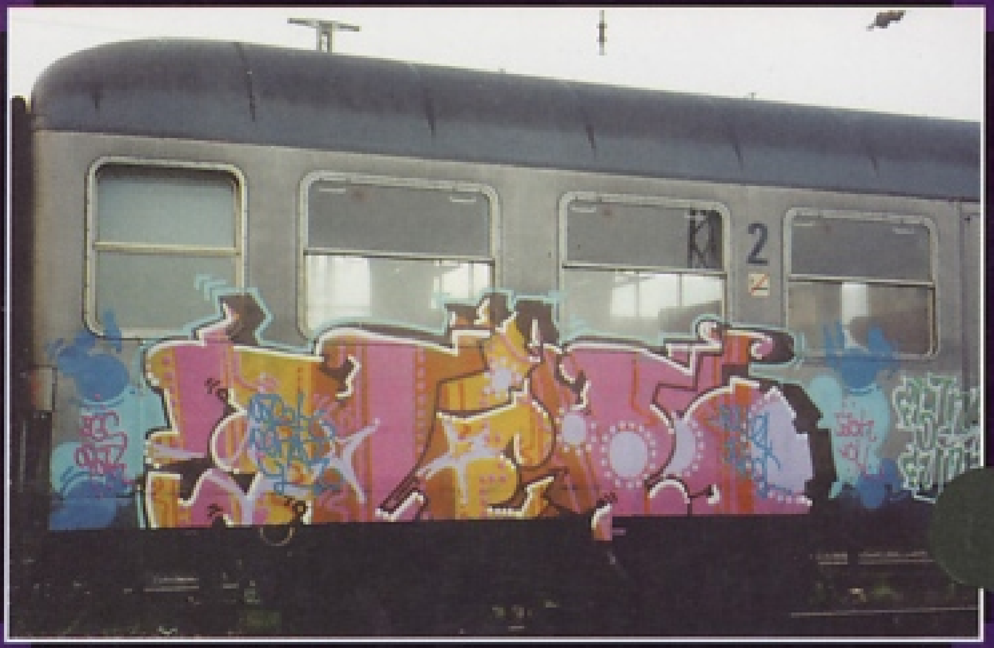
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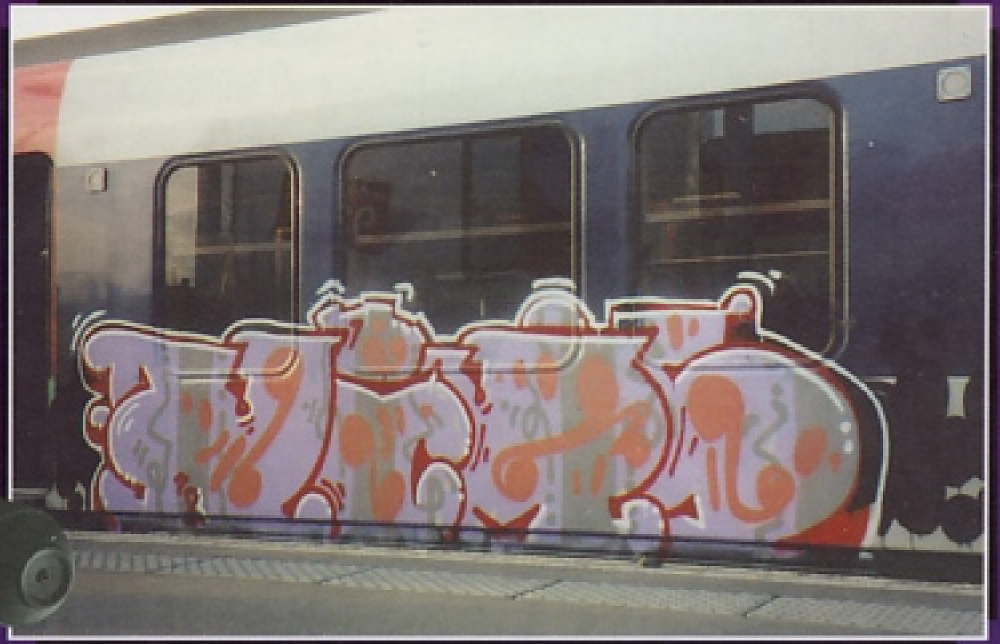
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